

AMERICAN PHOTO

**SPECIAL
ISSUE**

5 CHIC COMPACTS



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AmericanPhotoMag.com

**FASHION
IMAGES
OF
THE
YEAR**

**TOP
MODELS
2008**

**TV HOT SHOT
NIGEL
BARKER**

**AMERICA'S NEXT
TOP FASHION
PHOTOGRAPHER?**

**THE
AMERICAN
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**FASHION
AWARDS**

**NEW IDEAS
NEW ART**

Self-portrait
by Nigel
Barker

**SEPTEMBER/
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DEADLINE
Sept. 12, 2008



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Winners will be notified via email or mail. Winners will be required to sign and return an affidavit of eligibility, grant of rights, and a publicity and liability release within 14 days of notification, or alternate winners will be selected (alternate will be next highest entrant).

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AMERICAN PHOTOcontents

Volume XIX Number 5 September/October 2008



Newsstand cover: From "Simplement Couture," by Hedi Slimane, for *Vogue Paris*.

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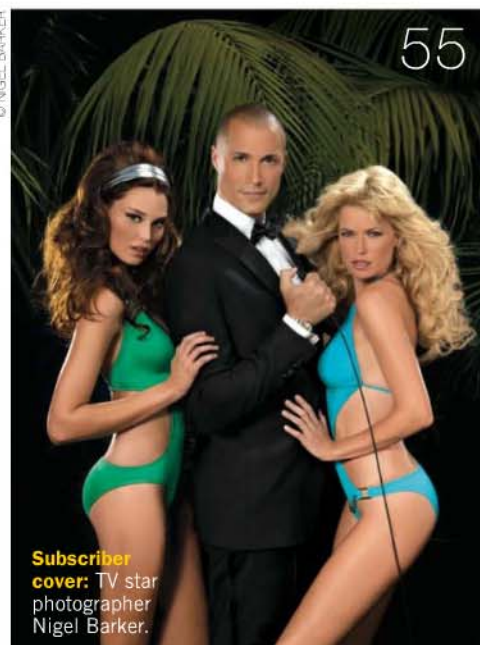
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Subscriber cover: TV star photographer Nigel Barker.

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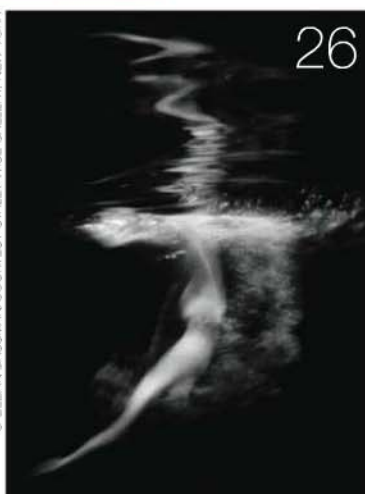
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Here: Barker focuses in.
Below: Model Melissa Keller gets ready.

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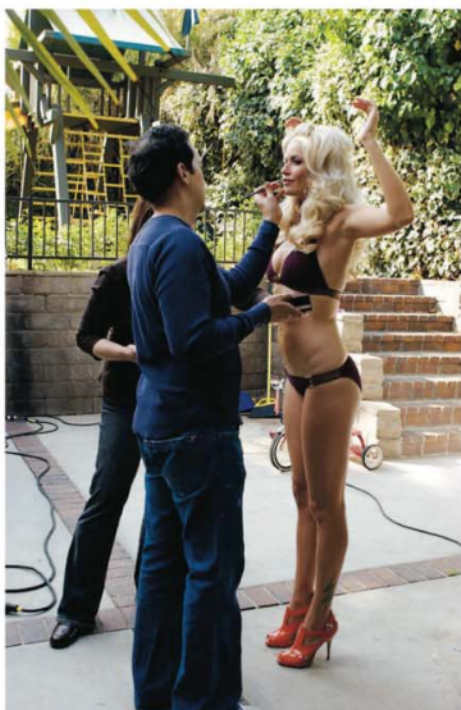
INSIDE AMERICAN PHOTO

Nigel Barker takes a good picture, in every sense. He's a wonderful photographer, as regular viewers of *America's Next Top Model* can attest. Barker's appearances on that television show have made him one of (and perhaps the most) famous photographer in the world. The trouble is, there are those who think that Barker simply plays the part of a photographer on *ANTM*. As you'll see in our profile of Barker on page 55, he is indeed a real pho-

tographer, and a very creative one at that. For this special issue on fashion, he shot a special feature for *American Photo*. For the story, Barker required the assistance of some very easygoing models—the kind that don't mind sitting very still during long exposures.

Barker also takes a good picture in the sense that he is perhaps the best-looking photographer in the world. (Don't hate him.) He looks good on TV and in photos himself—not surprising, since he was once a model. To open our story on him, he shot a self-portrait. "I've got it," he said when we were discussing the photo. "I'll be suited and booted and surrounded by pretty girls in bikinis." We said, "Okay."

Here you see some of the scenes from the shoot, which took place in Los Angeles in May. With Barker in the final shot are models Amanda (from the Photogenics agency) and Melissa Keller (from Q Models). One thing we learned about Barker during the shoot: He takes his job, and the art of photography, very seriously, even when he's dressed in a tuxedo.



"I'VE GOT IT. I'LL BE SUITED AND BOOTED AND SURROUNDED BY PRETTY GIRLS IN BIKINIS."

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THE FICTION OF FASHION



A Jean-Paul Goude shot for *Harper's Bazaar* starring Marc Jacobs and Naomi Campbell (see page 78).

EDITOR'S NOTE

One year ago, *American Photo* published an important special issue on a new ethic of conservationism changing the art of nature photography. This year, our September/October issue is devoted to a far different topic: fashion. This was not the result of any editorial planning on our part—we're a little more haphazard than that, unfortunately. Nonetheless, I think the contrast between the two issues makes a good point about this magazine. *American Photo* has always, and, I think, uniquely, taken a broad view of what a photography journal can be. It has always been my assumption, based on the photographers and readers I have met, that people who are interested in photography are also vitally interested in lots of things in the world, from nature to art, from current events to technology.

Fashion has always been one of our favorite topics here at *American Photo*, for a couple of reasons. The history of fashion and the

history of photography are intertwined, and looking at fashion photography is a handy way to see just how powerful a medium we are working in. The legendary creative director of *Vogue*, Alexander Liberman, once wrote, "The impetus to action through images is the power of the fashion photograph." More to the point is the particular collision of art and commerce that occurs in fashion photography. Fashion photographs identify our dreams and then play them back to us in a heightened visual display. But those images are also designed to make us desirous. In his new column on page 52, photographer Matthew Rolston asks, "Are fashion photographs honest?" His answer is the correct one: It all depends on what you mean by honesty. A fashion photograph is fiction, but like great literature, this type of fiction can give us a glimpse of the real world we might otherwise not notice.

David Schonauer

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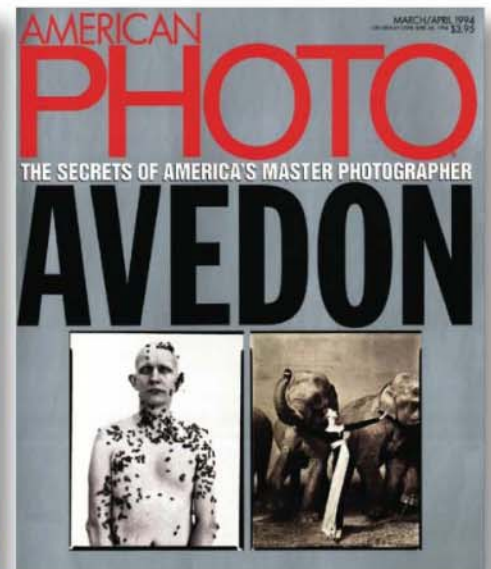
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3-D Images A show open until October 4 at the UCR California Museum of Photography in Riverside borrows the witty title "Truthiness" from the term coined by fake news commentator Stephen Colbert. Like the word, the exhibit uncovers the malleability of facts by highlighting artists who use photography as a starting point for sculptural constructions. Pieces by artists including Todd Gray, Dana Maiden, Anthony Pearson, and Katie Grinnan examine the nature of the photographic image and the interaction between a photo and the material on which it is printed.

Identity Exploration Photographer Catherine Opie first gained fame with studio portraits of her butch lesbian friends, images that brought attention to the subjectivity of gender by obscuring its usual markers. After continuing with other well-received projects about the lesbian community, Opie began photographing urban landscapes and interiors, examining identity construction from the other side. A midcareer survey of her work is on view at the Guggenheim Museum in New York City from September 26, 2008, to January 5, 2009.

On the Road Again In honor of the 50th anniversary of Jack Kerouac's *On the Road*, The Museum of Contemporary Photography in Chicago is presenting several exhibitions coordinated with Columbia College's year-long celebration of Beat culture. Running from September 5 to November 1, they include a collection of photographs by the Farm Security Administration photographers, who documented Depression-era



America, particularly the “model of relocation and self-redefinition” described in John Steinbeck’s *The Grapes of Wrath*, an important reference point for *On the Road*.

The museum will also present an exhibition of images by FSA photographer Dorothea Lange, as well as work from Robert Frank’s *The Americans*, which was published at the same time as *On the Road*, with an introduction by Kerouac. An exhibition of new work by photographer Dave Anderson will also be on view.

Twenty Years of Reportage This year marks the 20th anniversary of the Visa Pour l’Image International Festival of Photojournalism, which runs from August 30 through September 14 in Perpignan, France. “People laughed and sneered,” recalls director Jean-François Leroy of the reaction when the festival was conceived in 1988. “They couldn’t believe it—‘It’ll be a flop!’”

Far from it. Having showcased hundreds of noteworthy photo projects and award-winning images, Visa pour l’Image is celebrating by taking a fond look back. Exhibitions include a tribute to the late Alexandra Boulat, a cofounder of the VII agency; a retrospective of David Douglas Duncan’s legendary images; and a 50-year survey of the work of Associated Press pioneer Horst Faas.

A special evening program will be presented on Friday, September 5, to commemorate the festival’s first 20 years with “a retrospective covering the key events that have had the greatest impact on festival audiences since 1989,” Leroy says. Among the highlights from festivals past are Stanley Greene’s riveting images from Chechnya, Paul Fusco’s reportage on the aftermath of



Top: A Serengeti panoramic from Thomas Mangelsen’s new book (page 17). Left: “Oliver in a Tutu,” 2004, by Catherine Opie, from her show at the Guggenheim. Opposite: A 3-D piece by Katy Grinnan, on display at the California Museum of Photography.

Chernobyl, and Todd Heisler's documentary series for the *Rocky Mountain News* about the bodies of fallen U.S. Marines returning from the Iraq War.

New contemporary work at Perpignan this year includes Paula Bronstein's recent coverage of life during wartime in Afghanistan, as well as international reports from Nina Berman, Yuri Kozyrev, and Nick Nichols. The festival also showcases winners from the Daily Press newspaper and World Press Photo competitions. Visit visapourimage.com for more information.

Painting on Pictures The first Gilbert & George retrospective in 25 years is making its final stop at the Brooklyn Museum October 3, 2008, through January 22, 2009. The show contains more than 60 works produced since 1970, including a handful that will only be seen in Brooklyn, and site-specific work created specially for the museum's fifth-floor rotunda. Although based primarily in photography, works by the artistic duo incorporate painting and printing techniques and are often produced on a huge scale for the exhibition space as site-specific installations.

A Gallery First Hasted Hunt Gallery in New York City will open its first gallery exhibition for renowned fashion photographer Michael Thompson on September 4, running through October 25. Thompson started out as an assistant to Irving Penn, whose influence can be seen in his perfectly composed, vibrantly colored images for magazines including *Vogue*, *Harp-*



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Images by Todd Heisler (here) and Gilbert & George (above).

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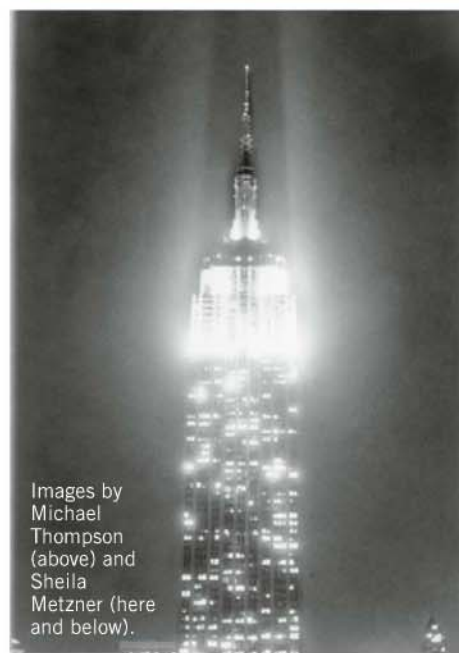
A Photographic Wanderer Through the past four decades of her career as a photographer, Sheila Metzner has been a kind of artistic nomad, moving from one subject and process to another, but always following her own style. Well-known for her still lifes, Metzner has also worked extensively with people, including fashion and celebrity portraiture for magazines such as *Vanity Fair* and *Vogue*. On top of her beautiful black-and-white work and studies of light and color, she is one of only ten Americans working in the complicated Fresson printing process. Approximately 100 images

drawn from each stage along her long photographic journey can be seen in *Time Line: Sheila Metzner*, a 40-year retrospective exhibition on view from September 3 to October 4 at the Visual Arts Museum in New York City.

Women In Front of the Camera The exhibition *Women of Our Time: Twentieth-Century Photographs* features 90 iconic portraits of America's trailblazing women. At the Smithsonian's National Portrait Gallery in Washington, D.C., from October 10, 2008, to February 1, 2009, the show includes works by Berenice Abbott, Lisette Model, Robert Mapplethorpe, Irving Penn, and Edward Steichen.



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Images by Michael Thompson (above) and Sheila Metzner (here and below).



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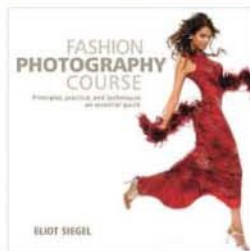
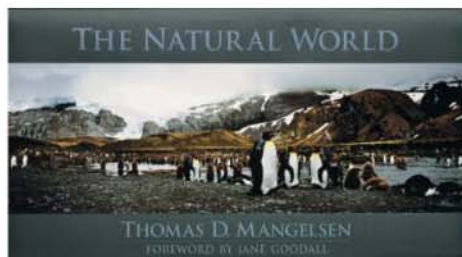
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BOOKS

FILM, FASHION, AND NATURE.



The Natural World By Thomas Mangelsen (Images of Nature, \$75) The panoramic format is not easy to sustain through an entire book, but if any nature photographer can do it, Tom Mangelsen can. Mangelsen's new, oversized monograph (helpfully bound along its 19-inch-long top for easier page turning) takes viewers to ten different ecosystems, from the Namib Desert to Antarctica, that are threatened by human activity. With an introduction by Jane Goodall and top honors in the coffee-table/large-format book category at the Independent Book Publishers Association's 2008 Benjamin Franklin Awards, this tome makes an artful plea on behalf of all we stand to lose.

Purple Anthology By Olivier Zahm and Elein Fleiss (Rizzoli, \$60) *Purple* magazine's revolutionary aesthetic has influenced so many other magazines that it has now become the standard. Which means it must be time for an anthology. Highlights from the publication's last 15 years reveal an editorial policy dedicated to top imagemakers including Terry Richardson, Juergen Teller, Richard Prince, and painter John Currin, plus timeless muses such as Kim Gordon, Chloe Sevigny, Kate Moss, Catherine Deneuve, and Vincent Gallo. Topped off with essays by such renowned writers as Glenn O'Brien, Gary Indiana, and Dave Hickey, this collection will be proudly displayed on many a photo, fashion, and art aficionado's bookshelf.

Fashion Photography Course By Eliot Siegel (Barron's, \$24) Packed with self-led tutorials, this book is a great guide for any photographer getting started in the fashion industry. Author Eliot Siegel has worked as an

editorial and commercial fashion photographer for 25 years and more than 250 of his color photographs illustrate his lessons. The course covers the fashion industry in general as well as specific concerns including camera choice, lighting, studio setup, working with model agencies, and how to succeed with editors.

La Jetée: cine-roman By Chris Marker (Zone Books/MIT Press, \$39) Any photographer who loves movies must see 1962's *La Jetée*. Equal parts science fiction, philosophical treatise, and love story—a combination only the French could pull off—it is, on its surface, the account of a man sent back, then forward, in time after a nuclear holocaust to

track down resources needed for human survival. The 29-minute film is composed purely of a sequence of grainy black-and-white still photographs shot by its director, Chris Marker, narrated entirely by voice-over, with no dialog whatsoever. *La Jetée: cine-roman* collects these pictures and reprints that script. The original film remains a more powerful medium for the narrative, which revolves around the protagonist's only surviving memory, and for the unexpected ending, mind-bending for anyone who saw it in the days before computerized special effects. But the book allows readers to follow the story at their own pace, and to dwell on the moments each picture represents.

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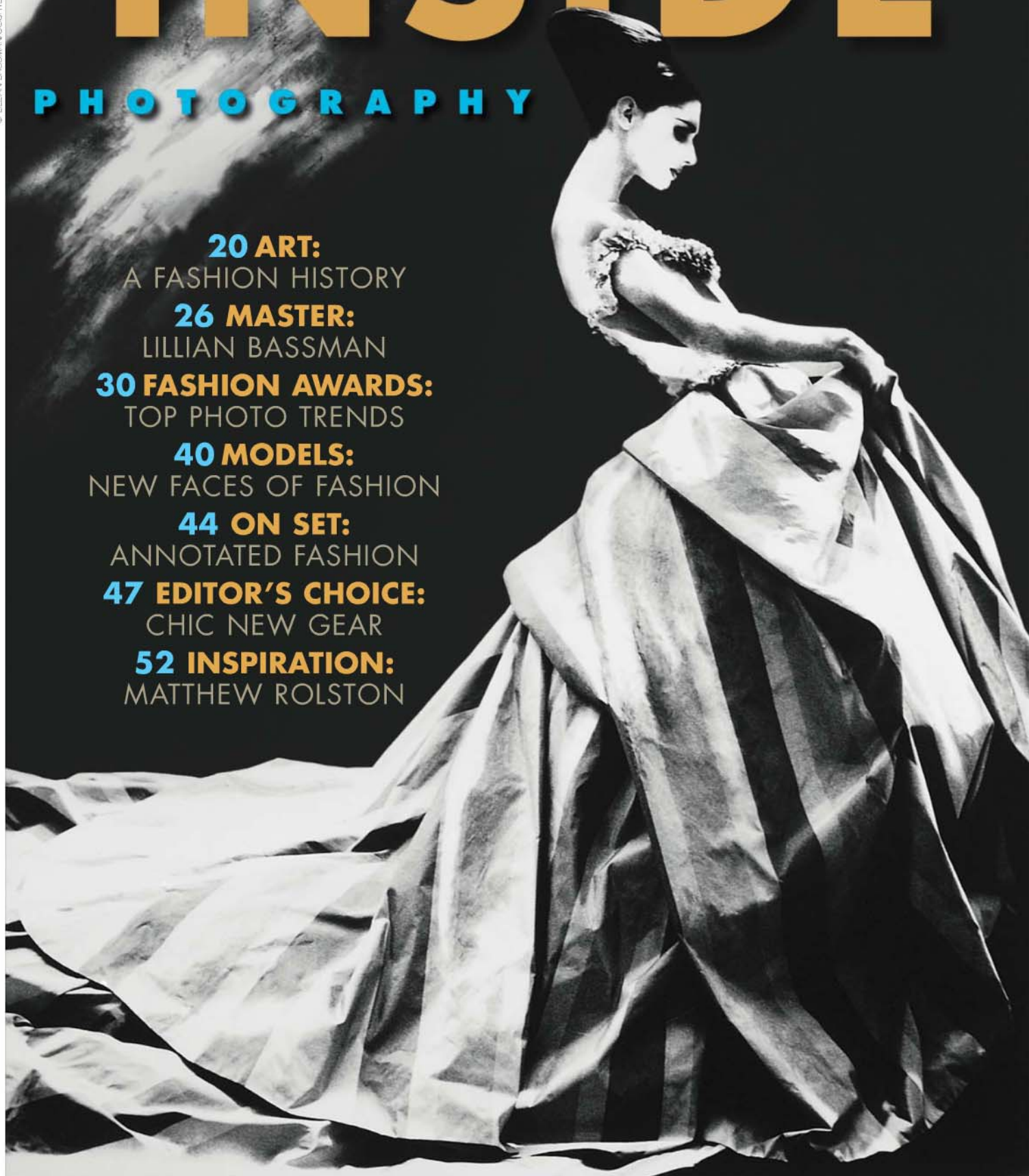
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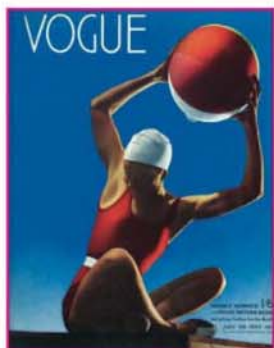
MATTHEW ROLSTON



Lillian Bassman's "Night Bloom, Anneliese Seubert," *The New York Times Magazine*, 1997.

A BRIEF AND ENTIRELY SUBJECTIVE HISTORY OF FASHION IMAGERY.

BY JEAN-JACQUES NAUDET



ART

No.3



Fashion photographers are tastemakers and workhorses, artists and salesmen. Their imagery reflects the culture they work in, but there is no denying their influence in shaping culture as well.

When the first illustrated fashion magazines emerged in the 1890s, the ideals of fashion rested squarely with an aristocracy of style. In a large sense, the beginning of fashion photography and its profound cultural impact can be traced back to the 1920s, when a pioneering

fashion photographer, **Baron Adolphe de Meyer**, began using society beauties and famous actresses as models, as in his 1920 photo of Helen Lee Worthing (No. 1). His images were painterly depictions of women as immobile and immortal icons.

De Meyer was brought from Europe to work for Condé Nast's *Vogue*. He later left to work for *Harper's Bazaar*. To replace him in 1923 *Vogue* brought in **Edward Steichen**, who broke with the past by showing self-assured women standing tall and confronting the camera, as in his famous 1927 image of Marion Morehouse (No. 2).

Through the 1930s, photographers such as **Cecil Beaton** and **Horst P. Horst** constructed a distinctly sophisticated look that now seems to define that decade. Beaton's remarkable career stretched into the 1960s and '70s, and his images reflected his passion for staging and art direction. His 1955 image of Margot Fonteyn (No. 3) combines many of the essential elements of his style.

The protégé of another famous photographer, **George Hoyningen-Huene**, Horst also studied with Le Corbusier. He brought to his fashion pho-

No.1



tography what one historian has called an "architectural purity," which can be seen in his well-known 1939 photograph of a Mainbocher corset (No. 4). Once merely dress-up dolls, women were transformed into works of art.

Another change in the depiction of women came from **Martin Munkácsi**, a Hungarian working for *Harper's Bazaar* who took women out of the studio to photograph them moving and in real settings, as in his 1935 "Nude with Parasol" (No. 5). Richard Avedon once said Munkácsi brought "happiness and honesty" to an art that had been "joyless and lying."



No.2

No.4

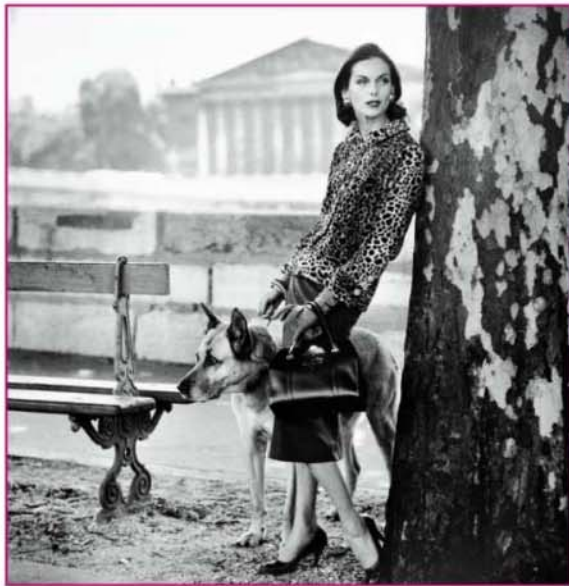


No.5

No.6



No.8



The 1940s brought war and the fall of the world's fashion capital, Paris. American fashion designers stepped forward with an egalitarian approach that stressed function and a new idea of style. An American photographer, **Irving Penn**, also began his career during the war. Penn was brought to *Vogue* in 1943 by the magazine's new art director, Alexander Liberman. By war's end, both had established themselves as creative giants, just in time for one of the biggest revolutions



No.7

in fashion. In 1947, Dior's "New Look" arrived, making plentiful use of fabric in long rustling dresses with pinched waists. Penn captured the moment in images that are iconic, timeless, sculptural, formal, and uncompromising, as in his 1951 photograph of model Mary Jane Russell (No. 6).

It's **Richard Avedon**, however, who more than any other photographer epitomized the elegance of 1950s fashion. Working with the legendary art director of *Harper's Bazaar*, Alexey Brodovitch, Avedon captured women with a thrilling energy; they were very much part of the exciting real world of culture and art. His 1956 image of Suzy Parker in Dior was a statement of creative authority (No. 7).

Like his peer Avedon, **Henry Clarke** studied at the feet of Brodovitch and understood that fashion photography and reportage could go hand-in-hand. In images like his 1955 photo of a model in Chanel (No. 8), there is consummate craft and cool wit. As the 1950s segued into the 1960s, fashion turned upside down. Tastes had always been created by the powerful as high style; now style was beginning to come from other parts of society, especially the youth culture. Photographers like **Bob Richardson** used small SLRs to capture the energy and drama of self-discovery rather than the ostentation of formal style, as in his 1966 shot for *Vogue Paris* (No. 9). Richardson depicted sex, drugs, and violence as part of fashion, anticipating cultural changes to come. **Helmut Newton** looked at the sexual revo-



lution and changing class values with a decidedly European attitude. He used sexual provocation and arch symbolism to depict a modern world in which women were aggressive and lustful—full participants in the fashion and fantasy of the time. In his "Amica, Milan, 1982" (No. 10), Newton renders the erotic adventures of the characters he has created. He was unafraid to imbue his images with corruption and an unspeakably intriguing sense of unease.

Deborah Turbeville depicted women's sexuality in a different way, as seen in a classic image from 1975 (No. 11). Turbeville once said that Newton "put down" women in his images. Turbeville's women have desires that are private and unassailable.



No.9



No.10

No.11

No.12



NEWTON CAPTURED THE FANTASIES OF MODERN MEN AND WOMEN. BOURDIN LOOKED INTO HIS OWN DESIRES.



Later in the decade, a group of young fashion photographers in Paris began to make images that flew in the face of the highly stylized work of Newton and Bourdin. Among this group was an American, **Arthur Elgort**, whose career is still going strong. Elgort's images unapologetically adore beautiful women, who are often seen on the streets of great cities (No. 13).

The 1980s saw one of the true revolutions in fashion photography—the eroticism of men—thanks in large part to the work of **Bruce Weber**, whose advertising imagery for Calvin Klein underwear became an iconic part of the visual vocabulary of the decade (No. 14).

With the Reagan era's style of broad-shouldered power fashion and curvy models ending by the '90s, new ideas began to



No.14

take hold. British photographer **Corinne Day** photographed waiflike model Kate Moss at Moss's home in 1993 (No. 15), creating a visual sensation. The era of indie-rock and heroin chic was at hand.

The most controversial—and best-known—face of fashion photography today is **Terry Richardson**, son of Bob Richardson. While fashion imagery has often borrowed from the movies, Richardson specifically borrowed from porn films, shooting with inexpensive point-and-shoot cameras and placing his own bespectacled face in his pictures (No. 16). ■



No.13

Like Helmut Newton, **Guy Bourdin** employed themes of sex, violence, and glamour. But while Newton excelled at capturing the erotic fantasies of modern men and women, his contemporary turned inward to delve deeply into his own desires. The influence of surrealism was part of the DNA of Bourdin's work, as in his 1975 shot for Charles Jourdan (No. 12).

No.16



No.15



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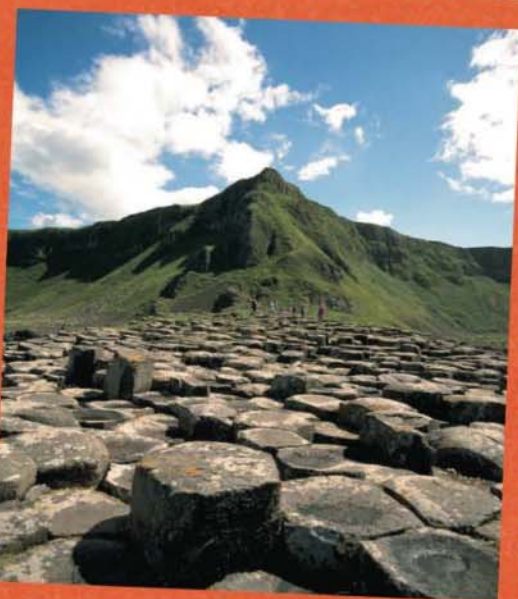


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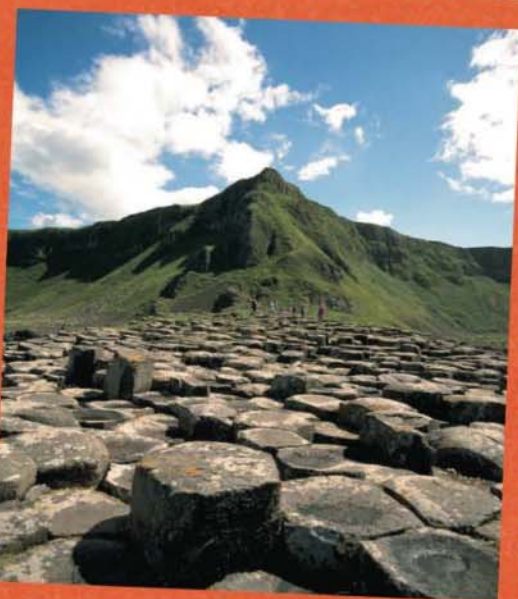


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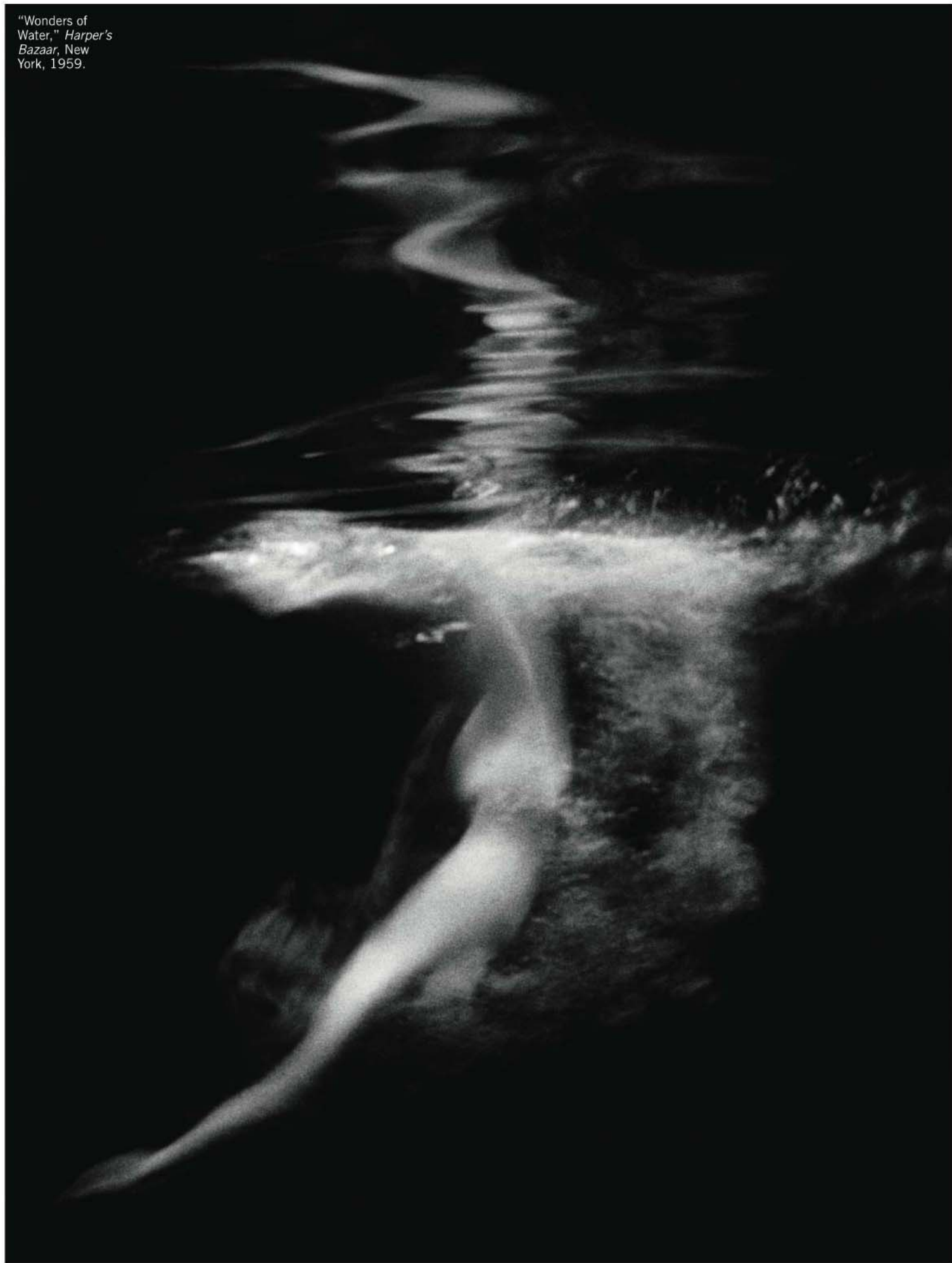
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"Wonders of
Water," *Harper's
Bazaar*, New
York, 1959.



1. Anne Saint Marie, for a Chanel ad campaign, New York, 1958.

2. Mary Jane Russell, for *Harper's Bazaar* magazine, New York, 1950.

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MASTER

LILLIAN BASSMAN

Few events in the history of fashion photography rival the serendipitous reemergence of images by legendary photographer and art director Lillian Bassman in the early 1990s. The protégée of *Harper's Bazaar* designer Alexey Brodovitch, Bassman was a key member of his Design Laboratory at the New School for Social Research in the early 1940s, and she later art-directed with Brodovitch at *Junior Bazaar*, where they worked with talented young photographers, including Richard Avedon, Louis Faurer, Leslie Gill, and Robert Frank. Having carved out her own reputation as an art director, Bassman began shooting couture in Paris in the early 1950s. Her enviable list of subjects included proto-supermodels Dovima, Suzy Parker, and Carmen Dell'Orefice.

In the following decades, Bassman's photographs fell into obscurity—until one fateful day in 1991 when the painter Helen Frankenthaler, who rented Bassman's former studio, discovered a garbage bag filled with her old negatives. The rest, as they say, is photographic history.

"I got very excited about seeing those lost images," Bassman recalls. "[Writer and historian] Martin Harrison found another bag of negatives that were even more interesting to me. It was like starting a whole new life for the photographs that didn't exist anymore for me ... they were a new way for me to see."

In the darkroom Bassman breathed new life into her castaway negatives, transforming "straight" advertising shots for lingerie and fabric into voluptuous new works that were, for many, a revelation; they seemed to bridge the gap between art and fashion in ways that today's young photographers are still emulating. Using blurring, staining, and bleaching techniques, Bassman lent her photographs new meaning and sen-



suality. Liberated from their former contexts, the pictures allowed Bassman to write herself back into the history books at age 80 with a sexy self-titled monograph released in 1997 and edited by Harrison.

In the years after the release of her book, Bassman's work enjoyed a renaissance, and she began photographing couture in Paris once again—this time with her models swathed in the creations of John Galliano and Christian Lacroix. These seductive, smoky, black-and-white prints, perhaps more than any images that precede them, show off Bassman's classical sensibilities at a moment when fashion photography seemed desperate for new ideas and innovation.

"I didn't find that fashion had changed that much," she says. "You know, through the many years of photographing, fashion went up and down, up and down a number of times. By the time I got back to Paris for the go-round with *The New York Times Magazine*, we were back where I'd been before. Galliano, aside from the fact of making some dresses 40 feet long, had basically designed the dress the way I'd always seen that kind of dress ... I concentrated on what was elegant about the body and the face and the gesture."

Despite the undeniable presence of women photographers in fashion today, many believe the industry is

BASSMAN WROTE HERSELF BACK INTO THE HISTORY BOOKS AT AGE 80.

1. Barbara Mullen, for *Harper's Bazaar*, New York, circa 1958.

2. Dress by Thierry Mugler, for *German Vogue*, 1998.



LILLIAN BASSMAN/COURTESY STALEY-WISE GALLERY, NEW YORK (2)



still unfairly dominated by men. Yet photographers such as Ellen von Unwerth, Inez van Lamsweerde, and Bettina Rheims enjoy a level of success that Bassman could only have dreamed of when she was starting out in the 1940s. A forceful woman working in a man's postwar New York world, Bassman fought to define her place alongside Brodovitch, with whom she helped establish the modern glossy magazine. "He was a monster, really," she admits, recalling a poster she designed for the Museum of Modern Art that Brodovitch took complete credit for. Yet she also insists the two had "complete sympathy for each other's taste and sensibilities." Brodovitch hounded Bassman to come work for him, even agreeing to pay her despite the fact that he'd always favored women interns who would bend to his will and work for free. And when the two designers went before *Harper's* editor-in-chief Carmel Snow, Bassman often played Brodovitch's bulldog. "He would never fight for what he wanted, but I was a fighter and it was my job to stand up for him," she says.

It was the generosity of "Dick" Avedon that set the wheels of Bassman's photography career in motion. Avedon and his first wife, Doe, shared a summer home on Fire Island with Bassman and her husband, photographer Paul Himmel. Living romantic lives of drinking and dancing, the young couples schemed and dreamed together, often talking of Bassman's aspirations behind the lens. Giving Bassman the keys to his new Madison Avenue studio, formerly occupied by George Platt Lynes, Avedon let her use his cameras and loaned her his assistant while he was away on assignment. This testing ground allowed Bassman to experiment and to develop a photographic language that still resonates today. Now in her 90s and living in New York, Bassman says she hasn't shot in the last six months, but she is busy making prints in her darkroom. ■



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1. THE SARTORIALIST

Scott Schuman's hugely successful blog at *TheSartorialist.com* began with a straightforward idea: full-length color digital images of finely tailored men and women accompanied by his commentary about their look. Yet even when he was starting the blog three years ago, he knew exactly where he wanted his images to fit in the larger fashion imagery landscape.

"I'd been shooting on the street and I found that the photographs I kept going back and looking at were stylish older guys who were really cool and tailored and old school," Schuman says. "I thought they looked inspirational, but I never saw that kind of look in magazines. So I was shooting things that I thought other creative people and designers would be interested in seeing and perhaps referencing."

Schuman realized that in the blog world, what would set him apart would not be technical bravado but a consistent, distinct voice—and eye.

"I didn't think so much about shooting editorial or consulting fashion labels as creating a brand or a persona," Schuman explains. What he was branding was not just his blog but himself. He had to *be* The Sartorialist. "When *Style.com* offered me the chance to cover the shows in Europe ... I picked the right wardrobe and I didn't hang out with runway photographers. People couldn't figure me out because I



Top: Scott Schuman, a.k.a. The Sartorialist, directing a fashion shoot.

Opposite: Schuman's "Untitled, Stockholm 2007." **Above right:** "Untitled, New York 2007."

THIS BLOGGER'S CAREFUL BRANDING AND STRAIGHT-UP PHOTOGRAPHIC STYLE HAVE FASHION EDITORS KNOCKING AT HIS DOOR.

INSIDE PHOTOGRAPHY

was dressed like an editor but I had a camera and was taking pictures," he recalls.

Listed in 2007 as one of *Time* magazine's top 100 design influencers, Schuman is now represented by Jed Root and has a regular page in *GQ*. Best of all, having already established a massive online audience, he has relatively free reign to re-create his distinctive style on the page, where editors are no doubt hoping to attract his loyal following. Schuman's success at transitioning from a blog personality to a consistently working editorial and commercial photographer is a product of his early recognition of the blog's potential, as well as the way the blogosphere has rerouted previous paths to success in the fashion industry.



© JONATHAN ALPERINE

"I knew if I worked hard to make *The Sartorialist* mean something, eventually advertising and editorial would follow," he explains. "Rather than go after editorial, I tried to make my blog and photography as good as I could. From that, everyone came to me."

Although Schuman remains focused on his blog, he has the savvy to know when to separate this persona from his editorial and now commercial work. "As I'm getting offers to do advertising, we need to determine if it is going to be 'The Sartorialist' shooting, with what that brings—whether its commentary or a certain level of style," he says. "Or if it's going to be 'Scott Schuman the photographer' but styled by someone else or created for a particular campaign."

—MAGDA KEANEY

2. INDY FASHION MAGAZINES

TODAY'S MOST INTERESTING PUBLICATIONS ARE INDIVIDUAL AFFAIRS WITH A HANDMADE AESTHETIC.

In this economic climate that favors the safety and ubiquity of palatable consumable glamour, a wave of exceptional creative talents are distancing themselves from the hype and scale of the formerly dominant "super glossies" in favor of bespoke fashion publications.

Of note are several experimental, mostly European magazines with an independent outlook and strong counterculture agendas that reflect the individual sensibilities of their editorial (rather than advertising) teams. Amsterdam-based *Fantastic Man*, edited by Jop van Bennekom and Gert Jonkers (both of *BUTT* magazine fame), is distinguished by great interviews, the strength of its photographic contributors, and its pared-down aesthetic. Also cut from this mold are Berlin's *O32c*, France's *Purple*, and the tattoo-art mag *Sang Bleu* from Switzerland.

Daren Ellis's twice-yearly *Big Show* provides an alternative to the end-of-runway scrum and backstage paparazzi approach we're used to seeing from the fashion week presentations in Paris, London, New York, and Milan. The magazine has suc-

ceeded by thinking broadly and originally about how one might cover the new season's collections while maintaining an editorial philosophy that is unabashedly photography-driven and that encourages sophisticated and sometimes critical perspectives. The imminent launch of Ellis's own magazine *SHOW* promises further and timely interrogation of fashion week and a reassessment of what catwalk coverage can be.

With hand-printed editions limited to 50, most people have only seen *Nomenus Quarterly* at its unfussy online home, *NomenusQuarterly.com*. The concept, realized by editor-in-chief and photographer Erik Madigan Heck, is simple enough: a desire to "create an atmosphere that I wished to contribute to," he says. The resulting publication is a perfect example of the magazine as art object, a limited-edition fusion of literature, photography, fashion, painting, critical studies, music, and film with a sublimely elegant sensibility. Heck began the project online, and *Nomenus* is proof that the Internet has opened up new options in fashion publishing.

In this case the website served as a testing ground and then a way to maintain audience engagement for a project that otherwise would have been inaccessible to most people.

With photographers and editors taking publications into their own hands, it's no surprise that fashion houses are doing the same. In these democratic spins on the industry-oriented look book, healthy budgets are employed to create editorial teams and publications that are unusually impressive. Check out *Acne Paper*, with each issue addressing a specific theme by way of art, literature, history, fashion, and photography. The free high-street versions, including *Uniqlo* and *Cos*, are also worth a look. If you're into fashion photography, be sure to check out their mastheads—you'll be surprised by who you find there. —M.K.

Left top: A cover from Daren Ellis's *Big Show*.

Left bottom: A cover from *Acne Paper*, produced by ACNE clothing company.





3. PHOTOGRAPHERS LIMITED EDITIONS

AN ONLINE GALLERY MAY CHANGE THE WAY WE THINK ABOUT THE ART OF FASHION PHOTOGRAPHY.

The traditional boundaries that once separated photographic genres have blurred, resulting in a magnificent melting pot of art. Fashion photography, once ghettoized as disposable, now makes big bucks at auction and in galleries. And Andrea Preiss, a Viennese advertising executive and longtime photography collector, believes that the demand for fashion imagery as fine art has only begun to be recognized. She says that her new online gallery, *PhotographersLimitedEditions*.

Above: "Red Hair #1," by Iris Brosch, 2004, C-print, 16x20, \$3,148.

Left: "Celeb Scarlet Quad," by Russell James, 2004, platinum print, 20x24, approx. \$3,000.

com, will make fashion and other types of imagery available to millions of buyers who might never enter an art gallery. "I believe that people love

this type of work," she says of fashion imagery. "It's accessible, available, and beautiful."

Other websites have been launched to sell

photographic imagery, but Preiss has raised the stakes, signing sales agreements with photographers such as Arthur Elgort, Christian Witkin, and

Marc Baptiste. She sells inkjet and Lambda prints, as well as C-prints and silver gelatin prints. A 3x4-foot Rankin Lambda print, in an edition of five, goes

for \$10,960; a C-print by Marc Baptiste, edition of 11, for \$8,037; and a Lambda print by Iris Brosch, edition of 25, for \$5,114. —DAVID SCHONAUER

4. ITS#PHOTO

A FASHION FESTIVAL HONORS RISING PHOTOGRAPHY STARS.



International Talent Support, or ITS, was started seven years ago by Trieste, Italy-based agency EVE as a showcase for talented young designers. Four years ago ITS added a photography competition, ITS#PHOTO, which has become a sought-after launching pad for new talents. "We wanted to support creativity at large, no matter in which field," explains ITS director Barbara Franchin. "Photography seemed the most natural development in our 'creativity support' philosophy, since it is the media that represents fashion and communicates to the world." Despite the competition's fashion roots, ITS#PHOTO encourages photographers from across the spectrum to apply (although the winners do trend toward fine art and fashion) with images based on an annual theme, this year defined as "The Other" by sponsor MINI. The ITS finals last four days, during which the photo jury has one morning to go through the portfolios of the 10 to 15 finalists with the photographers themselves. The rest of the time, finalists are free to mingle with the judges, industry insiders, press, and finalists from the fashion and accessories competitions—there are no VIP areas in Trieste. An exhibition of the finalists' work is shown during ITS, and the festival is also working on an editorial

Opposite: An image by Giammaria Gava, one of the 15 finalists honored at the 2008 ITS#PHOTO fest.

project called *The Seismographer* (available in December), which will present the entire field of entrants from each year. The thing that most sets ITS#PHOTO apart from many other photography contests, however, is its emphasis on giving finalists jobs, not just money and swag (although the top 10,000-Euro prize is nothing to ignore either). Further prizes include the opportunity to produce a professional photo shoot with photographer Sarah Moon, and an invite to Munich for two days to oversee the installation of one's own exhibition. Plus all finalists are encouraged to stay in touch with the agency; their information goes into a "creative archive," from which they can be selected for internships or professional jobs. "We want them to understand what the real world is about, to grow experience," Franchin says. "We don't want to create stars that fall as fast as they rise." —MIKI JOHNSON

5. THE GAP

THIS NEW T-SHIRT LINE TURNS ARTISTS INTO DESIGNERS.

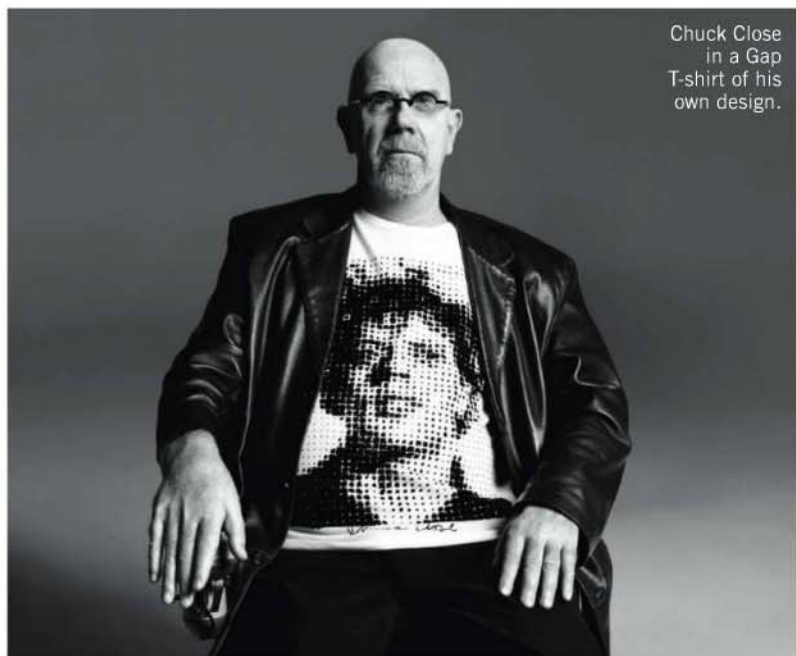
Gap Inc. has long relied on eye-catching photos of celebrities to attract attention to its clothing lines, but this year it's taken the idea a step further: The featured celebrities are the models *and* the designers. In late-spring editions of publications such as *Vanity Fair*, *Vogue*, *W*, and *The New Yorker*, Gap introduced ads featuring T-shirt designs by such influential visual artists as Chuck Close, Marilyn Minter, and Kiki Smith—with the artists themselves posing in their limited-edition creations.

"This is the first time we've had a whole campaign around products that artists specifically designed for the Gap brand and then had them be the visual embodiment as well," says Trey Laird of Laird + Partners, one of Gap's longtime creative collaborators. "It was an interesting way for Gap to take its heritage of wearing something really simple and making it your own, bringing that into the art culture, and giving these artists the creative free reign to put their own stamp on it."

Developed in conjunction with curators at the Whitney Museum of American Art and the Art Production Fund,

the project draws on art- and photo-based designs by 13 current and past participants in the Whitney Biennial. "It's a mix of iconic and well-known artists, as well as emerging stars," Laird says. In artful portraits, shot on seamless by Inez van Lamsweerde and Vinoodh Matadin, the T-shirts are modeled in a variety of moods, from Kenny Scharf's edgy humor to Cai Guo-Qiang's quizzical gaze to Chuck Close's stately serenity. "We invited each artist to model their designs, and all except two agreed," Laird says. "Jeff Koons said, 'I'd rather look at Stephanie Seymour in my T-shirt than myself,' so Stephanie modeled his. And Barbara Kruger preferred not to be photographed, so we asked Shalom Harlow to do the honors. Otherwise, we tried to make the portraits reflect the artists' own quirky personalities."

Available at Gap stores, at *Gap.com*, and at museums including the Whitney, the Met, and MoMA, the limited-edition shirts are going quickly, Laird says. Should we expect more? "Oh yes, we're getting calls about when we'll do this again," he says. "We already have a lot of artists who want to be a part of it." —JACK CRAGER



Chuck Close in a Gap T-shirt of his own design.

INEZ VAN LAMSWERDE AND VINOODH MATADIN/OUTLET/STY GAP

6. THE CELEBRATED CELEBRITY STYLIST

In this era of tabloid magazines, where every moment of a star's life is a potential photo op, a new personality has gained unprecedented power: the "celebrity" stylist.

"Stars are a pretty insecure lot," says Renata Espinosa, New York editor at *Fashion Wire Daily*. "Because they're photographed more now than ever before, they feel they need the help of a stylist to ensure they're not on anyone's 'worst dressed' list."

The stylist's role has always been important: a trusted expert who reassures the star and helps designers and photographers conceive and achieve their concepts. But as the demand for images of celebrities "being themselves" has increased, so too has the stylist's influence.

Robert Verdi, personal stylist to Eva Longoria Parker, has a show on the Style Network called *Fashion Police*, where celebs are critiqued

on their looks. Magazine-editor-cum-stylist Katie Grand has such close relationships with designers that she has consulted on campaigns and runway shows for everyone from Gucci to The Gap.

Perhaps the most famous of the lot is Rachel Zoe, who created thrown-together looks for Lindsay Lohan and Nicole Richie. Now photographed almost as much as her clients, Zoe wrote a book on style and notoriously clashed

with Anna Wintour when she claimed she has more influence on the fashion world than the *Vogue* editor.

While it's hard to deny the power these stylists wield, a fashion trend requires more than one star endorsement. "Most people won't buy that Chanel purse just because Charlize Theron carries it," Espinosa says. "Trend longevity also involves featuring a designer on the pages of *Vogue*." —AMY ROBERTS

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TOYIN/COURTESY SHOWSTUDIO.COM

Since the earliest days of fashion, its preferred method of reproduction and dissemination has been the still image. Only recently has fashion made a serious move into video, with DVD fashion magazines such as *Fly* popping up and even a new Fashion In Film festival.

The publication that is leading the charge of fashion films is Nick Knight's *SHOWstudio*, which many people might be hard-pressed to see as a publication at

all. Located entirely online, at *ShowStudio.com*, it consists almost exclusively of videos—initially personal projects produced by Knight and other photographers and videographers, as well as architects, designers, and scientists; and more recently ones commissioned by fashion brands as part of their advertising campaigns, such as a six-part video story for Agent Provocateur's new wedding lingerie line.

"We tried to unpack every

7. FASHION FILMS

TODAY'S
HOTTEST
FASHION
SHOOTS
ARE
ON VIDEO.

element of what constitutes fashion culture—the shows, the shoots, the look book, the portfolio session, the go-sees—expose it to some analysis and then turn it into a bit of editorial entertainment," says Penny Martin, who has been the editor of *SHOWstudio* since shortly after its launch eight years ago.

Despite the unorthodox platform, Martin says she still strives to keep *SHOWstudio* relevant to the larger fashion industry, consciously categorizing new video projects within magazine genres such as a "collections shoot," "fashion feature," or "advertorial." Yet the introduction of time, sequence, narrative, and sound makes the videos a "completely different exercise" from a still shoot.

"For me it's almost the reverse of creating a definitive fashion still, where the

photographer has to distill all the information about a certain dress or collection into one view, where only a fraction of the outfit can actually be displayed," Martin says.

Although *SHOWstudio* was started as a passion project, it is now starting to find commercial applications for its videos, largely because luxury fashion brands have finally come online. "At present they are mainly focusing on their own websites and placing little advertising," Martin says. "But that is just about to change, and all the magazines are gearing up to exploit that new market."

—M.J.

Left: A still from a fashion video produced for *SHOWstudio.com* by British photographer Toyin.



JIM DEVONKERTHE CW

8. STYLISTA

Above: Anne Slowey, *Elle*'s fashion news director, with the contestants of The CW's new *Stylista* reality elimination show.

ELLE'S EDITORS ARE THE NEWEST
REALITY-TELEVISION CELEBRITIES.

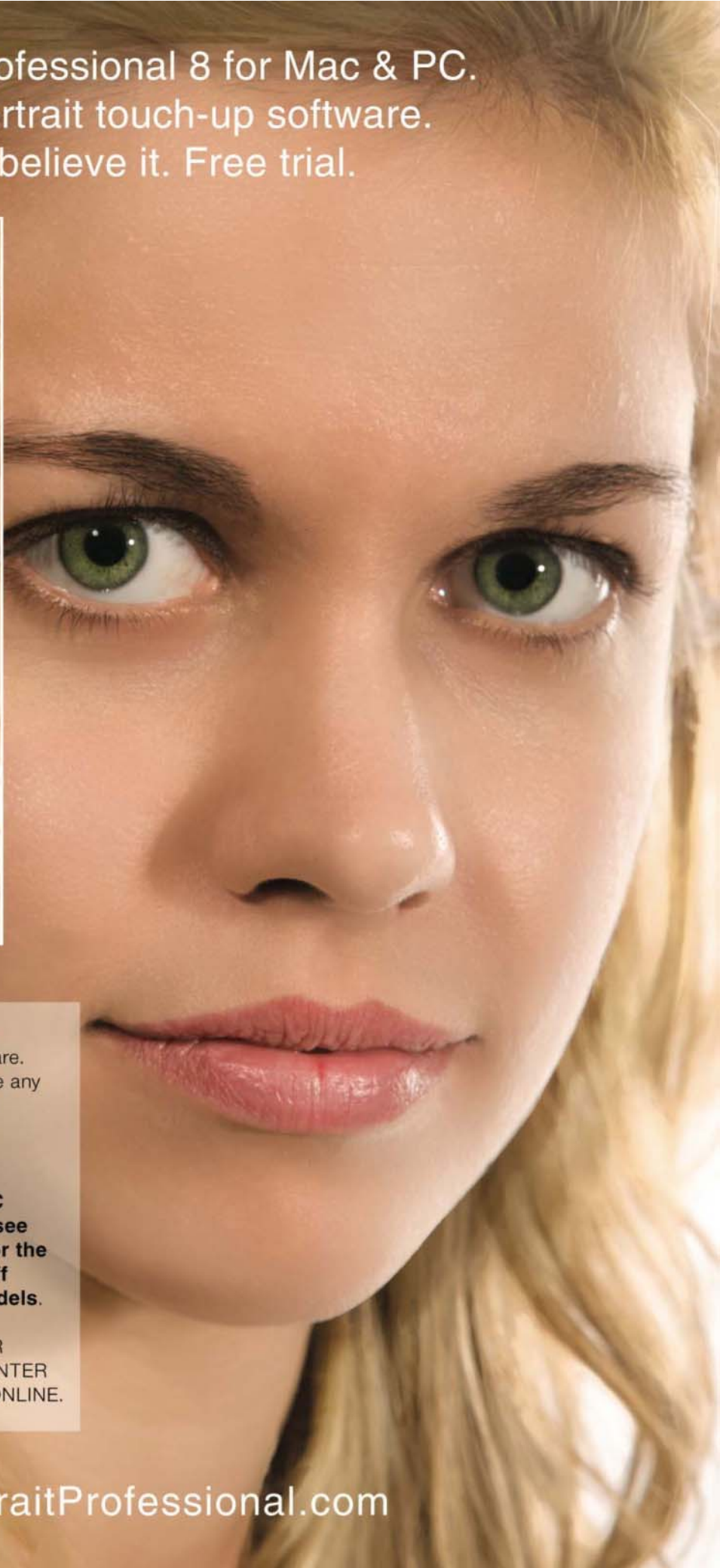
The world of high fashion can be seen leaking into every facet of our modern lives these days, so it is only appropriate that the editors of fashion magazines have gained their own brand of celebrity. And when can you be sure that your job is officially part of the collective cultural consciousness? When it gets its own reality-television show, of course.

Enter CW's new *Stylista* show, scheduled to launch this fall in the Wednesday 9:00 p.m. slot following *America's Next Top Model*. Formed in the *Top Model* mold and created by Tyra Banks and *Project Runway* creator Eli Holzman, *Stylista* pits contestants against one another as they battle for a one-year position on the staff of *Elle* magazine. During each episode the stylists-in-training will have to complete one assistant task and one fashion editorial task, trying ultimately to get themselves in the good graces of the judges: fashion news director Anne Slowey and creative director Joe Zee, of course.

Although America has long been obsessed with fashion and the personalities who shape it, the general populace was introduced to this latest magical mix of self-importance, unreasonable body image, and merciless ladder climbing through the popular book and follow-up movie, *The Devil Wears Prada*, which, not surprisingly, is referenced liberally in the *Stylista* press material. Although *The Devil* was about *Vogue* and its notorious editor in chief Anna Wintour, *Elle* has already proven itself a reality-TV go-to with the deliciously icy Nina Garcia, *Elle*'s fashion director until April 2008, who has served as a regular judge on *Top Model*. With the show's prize including a paid, yearlong position at *Elle*, plus a paid lease on an apartment in Manhattan for a year and \$100,000 clothing allowance from H&M, we have to wonder if the real trial will start when the cameras are finally turned off.

—CHRISTINA BELLA

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Fashion never stops. It hunts obsessively for what's new and next. Especially when it comes to the modeling industry, which overflows with newer and newer faces every day. That makes the achievement of these five women even more spectacular, as they have risen above the fray to emerge as proven stars—the hottest models that the industry's editors, designers, and photographers are calling to book *right this minute*.

► Agyness Deyn

Agency: DNA

There are models and then there are women who represent a cultural moment. In the latter category is 25-year-old English sensation Agyness Deyn, who is known as much for her personal style as for her beauty. Dubbed the “new Kate Moss,” Agyness made a name for herself by rocking the London scene with a super-hip clique that included designer Henry Holland and her ex-boyfriend, Josh Hubbard, the lead singer of The Paddingtons. As the face of Burberry and Armani, Agyness's high fashion appeal is quite apparent, but when Japanese cosmetic brand Sheishido signed her on as a contract girl, her global appeal was sealed.

◀ Catherine McNeil

Agency: Next

Catherine McNeil has the bee-stung sultry beauty that spells “supermodel,” but the irony is this 19-year-old Australian is a tomboy, with a fetish for riding and fixing motorbikes. Before fate—in the form of photographer Mario Testino—intervened, Ms. McNeil's big dream was to be a motorbike mechanic. Since her six-month exclusive shooting contract with Testino, Catherine has found her face gracing billboards for Hugo Boss, Versace, Dior Jewelry, and Donna Karan, plus the covers of *V* magazine and *Vogue Paris*. You can almost hear the multimillion-dollar deals rolling in already.

► Doutzen Kroes

Agency: DNA

This is the face that rings “ka-ching” for Calvin Klein (Eternity), L'Oréal, and Victoria's Secret, three contract clients who have already made Doutzen a multimillionaire. At 23, this Dutch wonder has exploded into full fashion stardom with a career that covers the spectrum of lucrative clients like those big brands, as well as must-read fashion bibles like *Vogue*, which placed Doutzen on its cover as one of the new stars of her generation last year. But as beautiful and wealthy as Doutzen has become, clients still sing her praises for being among the sweetest and most down-to-earth girls in the industry. And to think she used to train back in Holland to be a speed skater!



Opposite page:

Hot Australian newcomer Catherine McNeil stars in a Summer 2007 story in *V* magazine called “Birth of a Supermodel,” photographed by Mario Testino.

Left: British fashion sensation Agyness Deyn rings in the summer on the June 2008 cover of British *Vogue*, shot by Patrick Demarchelier.

Below: As part of a before-and-after styling piece shot by Inez van Lamsweerde and Vinoodh Matadin for the 2007 Fall Fashion Preview issue of *V*, the Netherlands' Doutzen Kroes models L'Oréal's Endless Kissable Lipstick and matching bath towel.



© INEZ VAN LAMSWEERDE & VINOODH MATADIN

TOP MODELS 2008

WAYNE STERLING, EDITORIAL DIRECTOR OF MODELS.COM,
PICKS THIS YEAR'S HOT NEW FACES IN FASHION.



THESE
WOMEN
HAVE **RISEN**
ABOVE
THE FRAY
TO BE THE
YEAR'S
TOP STARS.

© THIERRY LE GOUËS



Above: Russian Sasha Pivovarovna models on the beach in the March 2008 issue of *Vogue Paris*, shot by Inez van Lamsweerde and Vinoodh Matadin.

Right: Canadian export Coco Rocha, shot by Thierry Le Gouës for *French Revue de Modes*.

▲ **Sasha Pivovarovna**

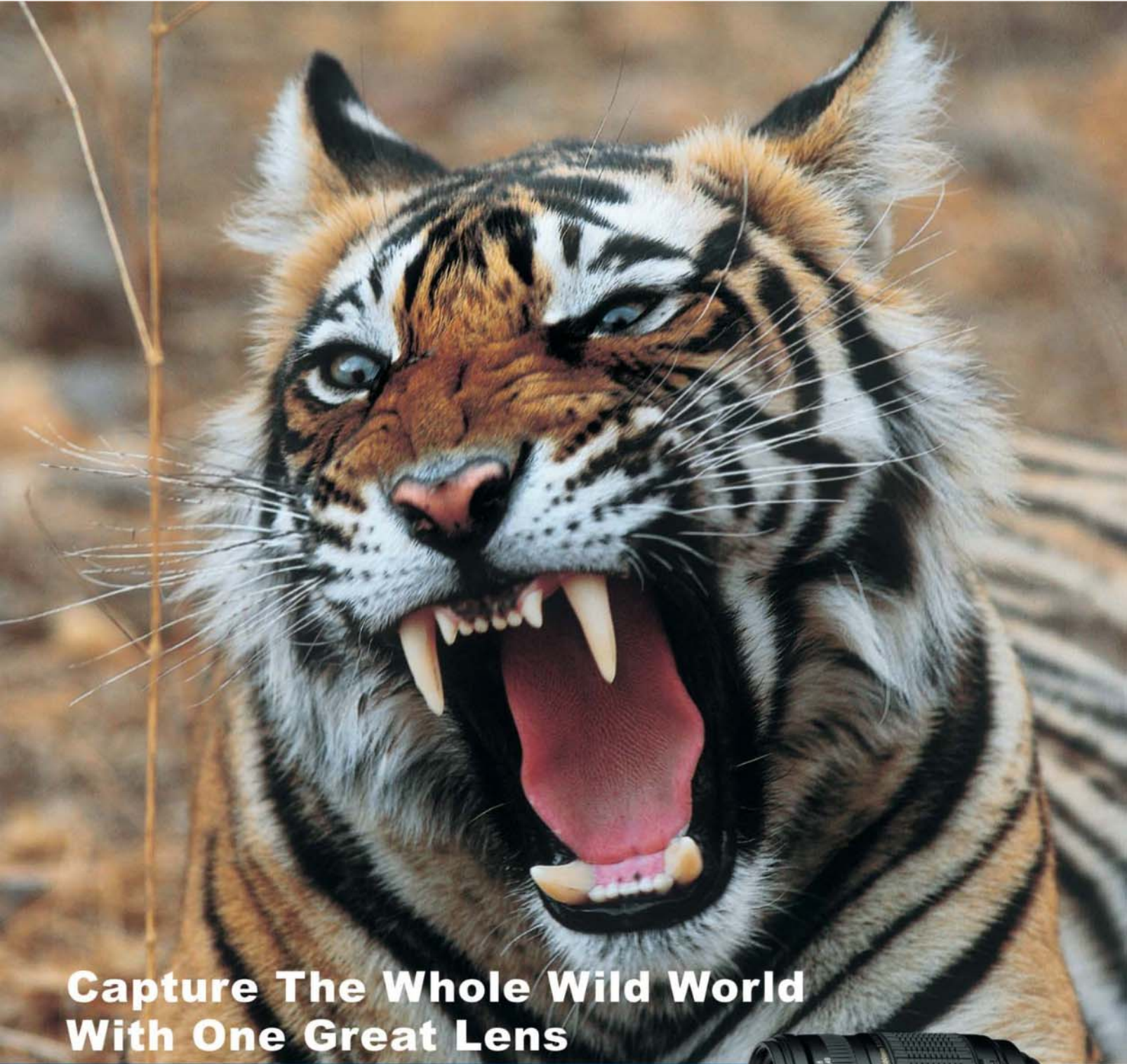
Agency: IMG

An unprecedented nine back-to-back seasons as the exclusive face of Prada indicates how devoted Miuccia Prada has been to this Russian beauty. When she first emerged, her looks were thought to be odd and otherworldly. Four years later, Sasha has created a new ideal of "intellectual beauty" for the band The Zeroes and has every luxury client in the business lining up to bid on her services. Among them is Karl Lagerfeld, who used her to open two Chanel runway shows. Interestingly, Sasha is also an artist and can always be spotted backstage sketching away before donning her first outfit.

◀ **Coco Rocha**

Agency: Elite

Coco Rocha proves that great models are in many ways like silent movie actresses. Her expressiveness and control of her body movement have made her a dream to shoot. This 20-year-old Canadian rocketed to fame three years ago when Steven Meisel opted to shoot her exclusively for *Vogue* and *Vogue Italia*. That quickly led to Coco's string of coveted fashion campaigns, ranging from Balenciaga to Dior, Chanel, and a fragrance spot for YSL. A devoted Irish dancer while growing up, Coco is known for her absolute professionalism and looms as one of the most coveted models of her generation. ■



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ON SET

Photographic team Markus Klinko and Indrani made the image here in 2006 for *V* magazine, which invited a number of noted photographers to shoot their own interpretations of a *V* cover. “Mostly, I love it because when we were shooting it we had no idea if we were getting anything good,” says Klinko, the half of the team who takes the pictures. For Indrani, who helps create the mise-en-scène for the team’s images and does post-production work, the photo “brings back memories of happy chaos.” Sometimes, that is the recipe for creativity.

1 Apocalypse Wow

“The idea was to visualize a post-apocalyptic world where young people reassert their individuality by putting together pieces of clothing and making it chic,” says Indrani. “It really came together when we saw the location we were shooting at.”

2 Heavy Metal

That big steel object is not a flying saucer, but a piece of machinery at an abandoned military base near Palm Springs, California. “The movie studios often use this place as a location for science-fiction films,” says Klinko.

3 Deadline, EOD

The team spent most of the day shooting actor Jason Statham for another magazine, then made this shot at the end of the day. “We had 45 minutes from start to finish before the sun went down,” says Indrani.

4 Girl Models

The team spent the previous day casting at various Los Angeles agencies. “Most were very young, like 15, so that meant their mothers were also there,” says Klinko.

5 Boy Model

The lone boy in the shot was found shopping at a Palm Springs supermarket prior to the session.

6 Dust in the Wind

The clothes were styled to look haphazard, but cool. Just before Klinko began shooting, he

asked the models to rub dust in their hair to look authentically disheveled.

7 Light Show

“We put a ton of light inside the big metal thing,” says Klinko. “We had lamp heads and battery packs all over the place.”

8 Camera Trick

This is really two photos. Klinko shot with a Fujifilm GX680 medium-format SLR with a special adapter that allowed him to shoot two separate images—one of the scene’s right half by sliding the back to the left, the other of the left half by sliding the back to the right—without repositioning or pivoting his camera. The two perfectly aligned frames were then stitched together in post-production. “That gave me a single image with a huge amount of visual quality,” says Klinko.

9 Teamwork Matters

Klinko and Indrani were once romantically linked but are no longer; nevertheless they have managed to maintain a fruitful professional partnership. “But we argue all the time,” says Klinko. “She hates it when I use complicated cameras. She wants me to keep everything simple.”

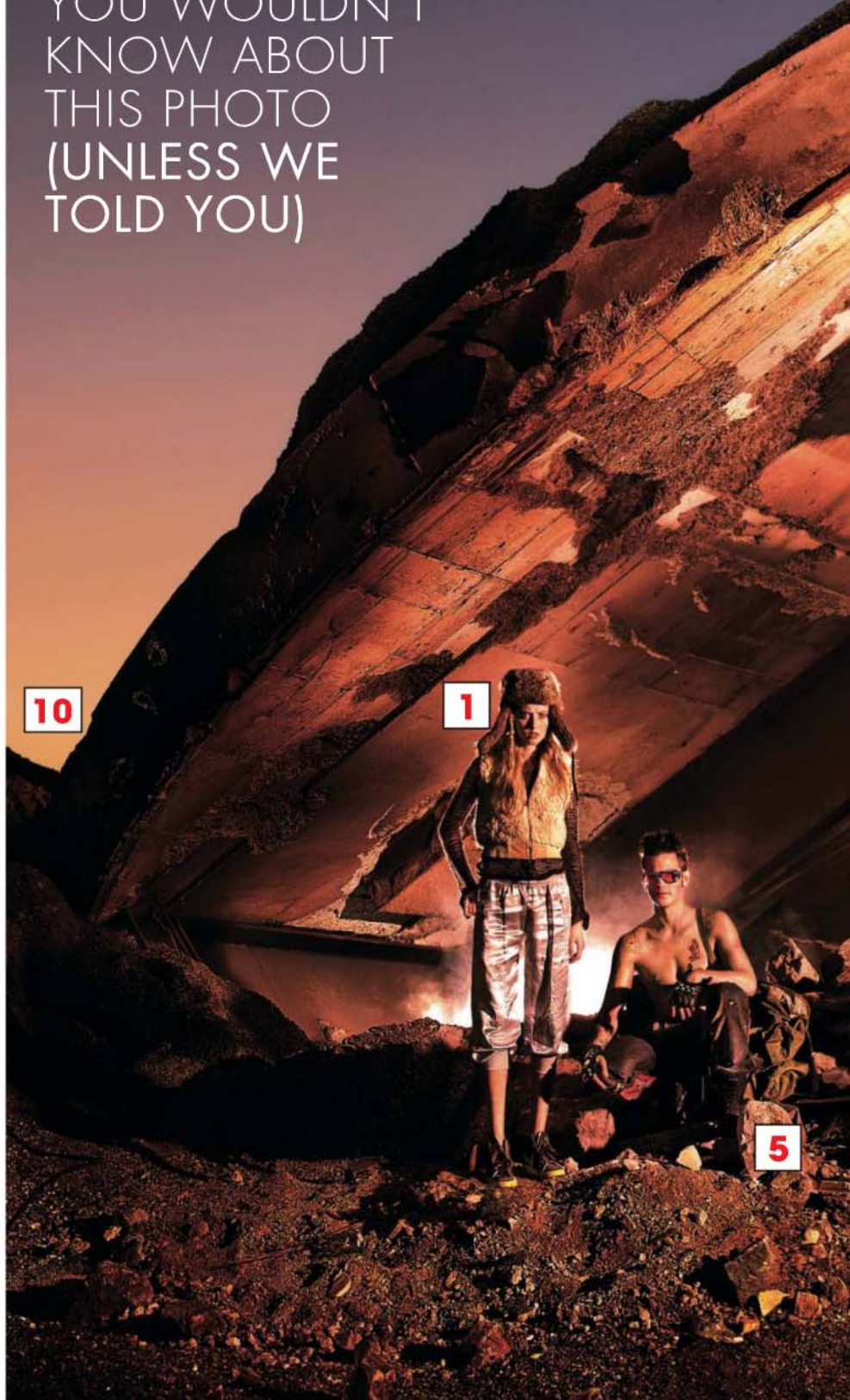
10 Editing Is Hard

While Klinko and Indrani loved this image, *V* chose a different one by them. “So it’s published here for the first time,” says Klinko. —DAVID SCHONAUER

ANNOTATED FASHION

8

TEN THINGS YOU WOULDN'T KNOW ABOUT THIS PHOTO (UNLESS WE TOLD YOU)



A “post-apocalyptic” fashion photograph by the duo Markus Klinko and Indrani.



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EDITOR'S CHOICE

1

Nikon Coolpix S700

This brushed-aluminum beauty offers the highest resolution of any Nikon ultrathin compact, 12.1 megapixels, along with a big LCD screen, optical image stabilization, and an assortment of **useful Nikon image fixes**—all for well under \$300. The 37-111mm zoom, which has sensor-based image stabilization, is pretty fast for this class, and the S700 even helps keep straight lines from bending with a Distortion Control function. About \$265.

BEST BUY



Sony Cyber-shot DSC-T300

2

Nikon Coolpix S700

1



2

Sony Cyber-shot DSC-T300

Sony's 10-megapixel top ultrathin not only trips the shutter when it sees a smiling subject but it can even be set to fire in response, specifically, to adult- or **child-sized smiles**. The camera's svelte metal body is reason to smile: It maintains its figure with a periscope-style, image-stabilized 33-165mm zoom that never protrudes. An unusually large 3.5-inch touchscreen lets you change settings and select AF points with a fingertip. About \$400, in red, black, and silver.

3

Canon PowerShot SD950 IS Digital Elph

Think of it as the sports coupe version of Canon's PowerShot G9. The top Elph shares that model's 12.1-megapixel image sensor and Digic III processor but comes in a tiny titanium body thanks to a more compact lens, a 35-133mm f/2.8-5.8, still image-stabilized. Yet the SD950 has a 2.5-inch LCD and an **optical viewfinder**—now almost unheard of in slim cameras. About \$335.



Canon PowerShot SD950 IS Digital Elph

3

4

Pentax Optio S12

The most pixel-packed Optio to date, the 12-megapixel S12 offers the latest version of Pentax's **Auto Picture mode**. This feature analyzes shooting conditions then automatically sets the scene mode it thinks is best for the subject. For those who want more creative control the S12 has manual exposure and priority AE modes. The zoom is a 37-111mm, and the 2.5-inch LCD has a very wide 170-degree viewing angle, making it easier to share pictures. About \$250.



Pentax Optio S12

4

5

Casio Exilim EX-S10

Casio bills this model as the world's smallest, thinnest 10.1-megapixel point-and-shoot. How thin? A hair over **half an inch**. The designers did this by wedging a 3X zoom sideways into the stainless steel body. The S10 lacks image stabilization but has motion sensors—using them in Auto Shutter mode, which knows not only when faces are smiling but also when shake is at a minimum. Only then will it take the picture. About \$250, in red, blue, silver, and black. —DAN RICHARDS



Casio Exilim EX-S10

5

WHEN COMPACT CAMERAS DISPENSED WITH FILM THEY STARTED SLIMMING DOWN, AND THIS YEAR'S WINNING ULTRATHINS ARE THE MOST STYLISH YET.

On Style "Sometimes the eye gets so accustomed that if you don't have a change, you're bored. It's the same with fashion, you know. And that, I suppose, is what style is about."

—FASHION DESIGNER BILL BLASS



1

Photoflex Starlite Dual Spectrum Kit



2

California SunBounce Flash Bracket



3

JTL Mobilight 301 AC/DC strobe w/ battery



Westcott's Rick Sammon On-Location Light Control Kit

4



1

Photoflex Starlite Dual Spectrum Kit

The ability offered by digital SLRs to pre-set or fine-tune white balance has revolutionized location photography, allowing shooters to easily **mix and match color temperatures** for creative or realistic effect. Few lighting products take advantage of this flexibility like the Photoflex Starlite Dual Spectrum Kit. The kit lets you quickly switch from continuous, cool-operating daylight-balanced fluorescents (DBFs) to bright, tungsten-balanced hot lights. Even better, the Photoflex DBFs (called CoolStar 150s) are among the brightest such bulbs available, their output comparable to that of a 500-watt tungsten bulb. The Dual Spectrum kit includes a Starlite QL head with a swiveling light stand adapter; one 5600K CoolStar 150 bulb, with carrying case; a 1000-watt quartz-halogen tungsten bulb; and a mid-sized softbox, lightstand, and carrying case. About \$800.

2

California SunBounce Flash Bracket

Few photographic reflectors are as well designed and ruggedly constructed as the California SunBounce Mini and Micro Mini. Using a system of interchangeable reflecting surfaces fitted over frames of aluminum tubing, these reflectors are equally suited to handheld and lightstand use, the latter requiring an adapter. California SunBounce (actually a German company) has made its reflector system even more flexible with the introduction of the SunBounce Flash Bracket. A 24-inch **extendable aluminum arm**, it attaches to the SunBounce's frame and holds a shoe-mount flash so that it's aimed at the reflector's silver, gold, or white surface, which bounces the light back onto your subject in much softer, more flattering form. Users of latter-day wireless TTL-controlled shoe mount flash units will get the most from the SunBounce bracket: fully dedi-

cated operation in which the flash automatically compensates for the light loss caused by bouncing, combined with total portability. Under \$100.

3

JTL Mobilight 301 AC/DC strobe w/ battery

A self-contained strobe that operates on AC or DC power, JTL's new monolight is among the most **affordable yet full-featured** studio and location lighting options out there. For under \$350 you get a 300 watt-second head that runs off wall current or a lightweight NiMH rechargeable battery, the latter delivering up to 120 full-power pops per charge. As a high-capacity alternative, JTL also offers a three-pound lithium battery version (shown here, about \$750) that promises 1,000 full-power pops per charge and can power more than one Mobilight. The 301 Mobilight accepts any of JTL's lighting accessories, including softboxes, wireless remotes, and oversized digital displays that help users set power output from across the studio. It features continuously adjustable output down to 1/8 power; a built-in optical slave; and a car lighter adapter for battery recharging on the road. From \$350.

4

Westcott's Rick Sammon On-Location Light Control Kit

Westcott recruited how-to honcho Rick Sammon to create this **light-modification tool kit**, a single product that will satisfy many photographers' location needs. The kit's 12-inch circular tote holds a collapsible, 30-inch-square diffuser (with rounded corners) for softening direct light; a collapsible, 30-inch-square two-sided reflector (silver on one side and light-warming gold on the other) for bouncing light into the shadows to improve their detail; and Westcott's Micro Apollo softbox, which can be mounted on most shoe-mount flashes to tone down the harsh light often produced by direct, on-camera strobe. (It also reduces or eliminates red-eye.) The whole kit weighs only two pounds, for easy transport. About \$115.

CLEVER NEW GEAR TO HELP YOU BRING OUT THE STYLE IN YOUR SUBJECT, WHETHER ON LOCATION OR IN THE STUDIO.

ROBERT KNIGHT

Rock photographer Robert M. Knight has a nose for the blues—that is, for blues-rock guitar virtuosos. Since starting his photo career as a teen in 1968, Knight has befriended and photographed the genre's pantheon—Jimi Hendrix, Jeff Beck, Jimmy Page, Eric Clapton, Albert Collins, Carlos Santana, Stevie Ray Vaughan—having discovered many before they were household names. “It’s a horizontal line,” he says of the guitar elite, “because each of them has some redeeming thing that’s made them special.” His own criteria? “I’d never shoot an artist or a band that I didn’t like,” he replies.



Knight says his day job as a commercial photographer “has allowed me to enjoy the avocation of shooting all this music.” Though much of his rock catalog has become well-known over the years, even more stayed in the vaults. That’s about to change. This fall a new book of his work: *Rock Gods, Forty Years of Photography*, will be published by Palace Press’s Insight Editions (insighteditions.com). His limited-edition prints will make the gallery circuit (limelightagency.com). And Knight’s remarkable rock-and-roll journey is the subject of a new film, *Rock Prophecies*, which will debut at film festivals and other venues this fall (nikonrocker.com).

“All my main guys have come forward to be in the film: Jeff Beck, ZZ Top, Steve Vai, Kenny Wayne Shepherd, Robert Cray—the list goes on of who’s in it,” Knight says. The film also introduces new talent such as Panic at the Disco, Sick Puppies, and 17-year-old Texan guitar whiz Tyler Dow Bryant. “This kid will be the next guitar hero,” Knight predicts.

Knight relies on an easy rapport with musicians to gain trust. “I have a social interaction with most of these artists, and a lot of times I don’t take my camera out of the bag,” he says. “But when I pull it out, they know I’ll do what it takes to make them look good. It’s an unspoken agreement.”

Knight’s gear of choice has always been Nikon. “They’re so rugged,” he says. “I’ve dropped them over the years and had various catastrophes happen and picked up the camera and lens and they still work!” Having gone digital with the Nikon D200 and now the D3, he carries an AF Zoom-NIKKOR 80-200mm f/2.8D ED and an AF-S DX NIKKOR 17-55mm f/2.8G IF-ED lens to concerts. “I love shooting live shows,” he says, “but offstage candid is where the value is. The collectors’ stuff that’s going to hold its value is the more intimate, personal, offstage imagery.” And if anyone knows how to get that, it’s Robert M. Knight.



To hear a live interview with Robert Knight and view more of his images, visit www.NikonLive.com.



5

Expolmaging Ray Flash
Ring Flash AdapterSpeedotron
Explorer 1500
Portable
Power Pack

6

5

Expolmaging
Ray Flash Ring
Flash Adapter

A sophisticated, solidly-built adapter that slides over the front-facing head of a hotshoe-mount flash, this ingenious product gives photographs the **out-lined, electric look** of a studio-level ring flash at a fraction of its cost. Unlike the latter, though, the Ray Flash works without a power pack and is compact and lightweight enough to pack in a camera bag. Essentially a light modifier, it gives you the power needed to light subjects at portrait distances provided by your accessory flash) with the TTL operation of the dedicated but underpowered macro ring flash units sold by SLR makers. Using internal prisms, baffles, and reflectors, it projects the flash's light down and forward through a ring-shaped head that encircles the lens (up to four-inch diameter). Under \$300, for Canon and Nikon.

6

Speedotron Explorer
1500 Portable
Power Pack

Compatible with Speedotron's Black Line system of strobe heads and light modifiers, this portable power pack offers several significant advantages over its competitors. It can run two heads simultaneously; produce up to 225 very bright 1500 watt-second pops per charge; power a modeling light for intervals of up to 10 seconds; and provide additional power via **interchangeable "juice boxes,"** battery modules that can be precharged and swapped in and out of the pack as needed. The Explorer 1500 can be recharged from outlets almost anywhere in the world—no voltage adapter needed—and it conserves energy with an unusually wide range of output options, including a minus-five-stop pop of just 15.6 watt-seconds. About \$1,750.

7

Lowel Rifa
ExChange Lights

Lowel's Rifa hot lights are a favorite among news videographers because their unique design allows users to go from carrying case to full operation (with softbox!) in under a minute. The new Rifa ExChange system makes them still more versatile. Based on a **bayonet adapter** compatible with all Rifa head/softbox sizes, it lets you switch between tungsten-halogen hot lights and cool-operating, daylight-balanced fluorescents within seconds. The system's quartz-halogen bulbs range from 25 watts to 1,000 watts. From \$300 to \$2,000.

8

Interfit EX 150
Mark II Home
Studio Flash Kit

This home-lighting kit replaces the usual flimsy metal housings with low-cost, high-impact plastic, selling for **as low as \$300** for a two-light kit. Each kit includes light stands, translucent umbrellas, softboxes, cables, and lamps. With output that's adjustable down to one-eighth power, each head has a 150 watt-second, user-interchangeable flash tube, a 100-watt modeling light, and a built-in optical slave for wireless triggering. EX 150 features rare in sub-\$300 lighting kits include a built-in infrared sensor for remote operation and compatibility with the line's accessories, including grids, snoots, and barn doors. From \$300.

9

Dyna-Lite 3080
Ring Flash

At 3200 watt-seconds, this fan-cooled studio ring light is among the industry's brightest. It produces the nearly shadowless frontal light for which ring lights are prized, but is particularly suited to **hand-held fashion photography** because of its 2.5-pound overall weight (probably the lightest available), integrated handle, and ample 16-foot pack-to-head power cord. At four inches, the 3080's inner diameter is wide enough to accommodate big lenses, and it's among the only ring lights with its own line of accessories, including a beauty dish. The 3080 incorporates ten 20-watt modeling lights, allowing photographers to preview its effect surprisingly well. About \$1,800, for either Dyna-Lite M- or Comet CX systems.

10

Elinchrom Skyport
radio remotes

A comprehensive radio slave system for the wireless firing of AC- and battery-powered flash systems, these tiny hotshoe-mounted units are available in two configurations. One is for virtually any strobe ordinarily connected with a PC cord; the other is specifically for the Elinchrom RX strobe line. Both versions operate at **up to 390 feet** between lights and camera. The Elinchrom-dedicated Skyport Remote provides tenth-stop lighting control from the camera position; the Elinchrom RX Skyport receiver needs no battery, drawing power from an RX head's multi-pin socket. Under \$200.—PETER KOLONIA AND RUSSELL HART

7

Lowel Rifa
ExChange
LightsInterfit EX
150 Mark II
Home Studio
Flash Kit

8

BEST
BUYFOR
FASHION
HOT
OR
COOL.

9

Dyna-Lite 3080
Ring Flash

10

Elinchrom
Skyport
radio remotes



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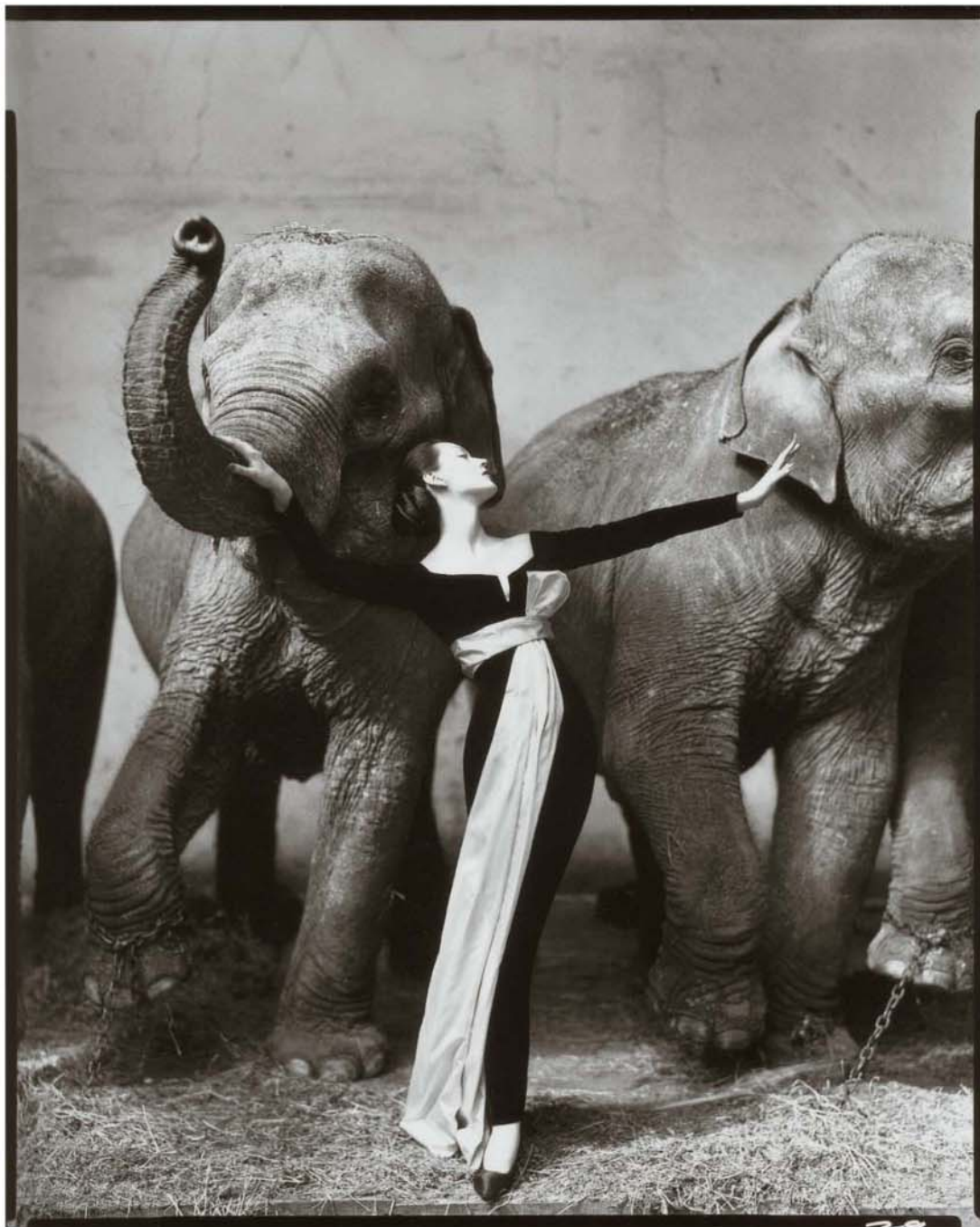


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Are fashion photographs honest? That depends on what you mean by honesty.

A fashion photograph is an elegant lie. A fashion photograph bewitches the viewer with an impossible reality. How could anything or anyone be that perfect ... and what is it about perfection that makes us care?

It's because the concept of ideal beauty was born with our notion of perfection. Humans are deeply imperfect. We know that, and yet we still need to imagine perfection. It's one of the paradoxes of our nature. You might even say the concept of divinity was born from this.

Goddess worship is an ancient tradition. That tradition lives on in modern form—the fashion photograph. Yet fashion also exists to fulfill other timeless needs, the creation of sexual desirability being one of the most important. Fashion is evolutionary biology. It's survival.

Non-Western and primitive cultures don't necessarily have this thing we call fashion. Women in those cultures have traditional costumes that help them inhabit roles, but those costumes are eternal. They don't change from year to year. Neither do the roles. There is no Spring Collection. Instead, there is the Rite of Spring.

The idea of fashion beauty also seems to exist in order to deny certain frightening realities: fear of abandonment, even death. Fashion is denial.

Beauty and allure will always seduce and inspire us ... and in the hands of a master fashion photographer, the idealized image can make us remember where we came from and why we're here.

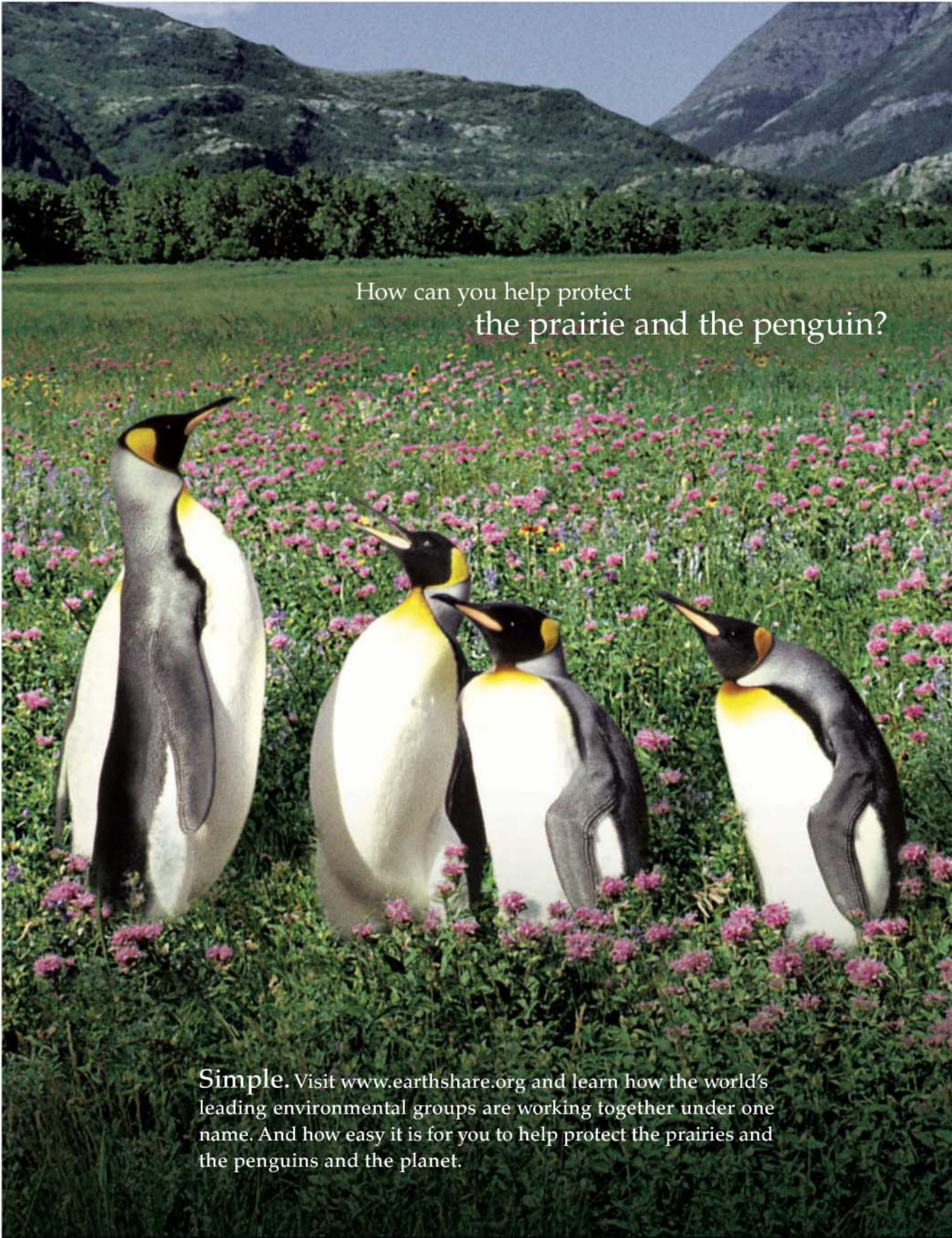
Truly great fashion photographs help us mitigate the pitiful rituals of modern life and celebrate the goddesses that walk among us. ■

Above: "Dovina with Elephants, Evening Dress by Dior, Cirque d'Hiver, Paris," by Richard Avedon.

INSPIRATION

MASTER PHOTOGRAPHER
MATTHEW ROLSTON KNOWS WHAT'S
BEHIND THE ALLURE OF FASHION IMAGERY.

INSIDE PHOTOGRAPHY



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STATE ^{OF} THE ART

The world knows him best as the dashing photographer and judge on *America's Next Top Model*. But **Nigel Barker** doesn't just play a photographer on TV. He is indeed a real photographer, and an ambitious one at that. On the following pages we present an unusual fashion feature that Barker conceived and photographed exclusively for *American Photo*. We also take a close look at a unique career that is only beginning to take off.

EXCLUSIVE
FEATURE:
NIGEL
BARKER'S
NIGHT
GALLERY

STATE OF THE ART

EXPERIMENT IN MOONLIGHT

EXTREME
EXPOSURES
AND
VERY STILL
MODELS



Given that Nigel Barker

appears on the TV show *America's Next Top Model*, and that he himself was once a model, it may seem odd that the photographer opted to work with department-store mannequins rather than flesh-and-blood girls for this fashion story. As it turns out, Barker is an enthusiastic risk-taker when it comes to his craft, and he wanted to shoot something for us that hadn't been done before. His idea was to photograph a group of beauties clad in chic clothes on a beach in Montauk, New York. Okay, we've seen that kind of thing before. But what if he could do it in the middle of the night, with only the full moon for illumination? "This was a chance for me to have some fun and experiment with purely photographic ideas," says Barker. The results of those experiments—all the images were shot digitally, by the way—are strangely beautiful.

FASHION CREDITS (OPPOSITE, FROM LEFT): ABAETE RUCHED SILK ONE-PIECE, BLESS LEATHER GLADIATOR HEELS, HEATHER HUEY LEATHER HEADPIECE; DOLCE & GABBANA TIERED SILK RUFFLED MULTI-PRINT GOWN, VICINI HEELS; THE BLONDS LEATHER-STUDDED SHOULDER PIECE, SKARPARINN SILK CHIFFON SHRUG, HEATHER HUEY MOHAWK HEADPIECE, D&G BIKINI BOTTOMS AND GLADIATOR HEELS; PAMELLA ROLAND SILK GEORGETTE TIE-DYED GOWN, CASADEI HEELS; TANKUS MAILLOT, ABAETE SILK GEORGETTE COVER-UP, HEATHER HUEY WARRIOR HEADPIECE, VICINI WEDGES. (THIS PAGE): THE BLONDS PEARL EMBROIDERED BODYSUIT AND CASADEI HEELS. MAKEUP BY DAVID TIBOLLA AT ARTHOUSEMANAGEMENT.COM FOR MAG.



STATE OF THE ART



Will any of the girls on these pages be named America's next top model? Probably not, since they're made of plastic. But these models were the perfect choice for the story Barker proposed for *American Photo*: Shooting a fashion feature at night, with only the full moon of February 20, 2008, for illumination, meant using long exposures—the image here was shot at eight minutes at f/4. (Note the blurred movement of stars in the shot at left.) Real models couldn't be trusted to remain motionless that long. Barker shot with a Mamiya RZ67 Pro IID, using either a Leaf Aptus 75S or a Phase One P45 digital back, and various wide-angle lenses.

FASHION CREDITS (OPPOSITE): THE BLONDS: OSTRICH FEATHER AND RHINESTONE ENCRUSTED BUSTIER, AMERICAN APPAREL; LEGGINGS, CASADEI HEELS. (THIS PAGE): PAMELLA ROLAND SILK GEORGETTE TE-DYED GOWN, CASADEI HEELS; MAKEUP BY DAVID TIBOLLA AT ARTHOUSEMANAGEMENT.COM FOR MAC.



HE'S HANDSOME, GLAMOROUS,
AND TALENTED. BUT IT
TAKES MORE THAN THAT TO
BECOME THE WORLD'S
BEST-KNOWN PHOTOGRAPHER.
BY DAVID SCHONAUER

Top Model's
Nigel Barker.



MARIOUS BROOKS

NIGEL BARKER

Nigel Barker plays a photographer on TV. He is also a photographer in real life. Complications ensue.

"I often get, 'Oh, do you do your own photography, or are you just on that show?'" Barker says. "And I say, 'Well, I'm a photographer on that show, so yes, I do.'"

That show, of course, is *America's Next Top Model*, on which Barker serves as resident photographer and judge, along with an assortment of fashionistas, including host and producer Tyra Banks. She's the one who sets the tone of the program, urging the young contestants



© NIGEL BARKER

Nigel Barker's
"Garden of
Eden," shot for
*America's Next
Top Model*.



S T A T E O F T H E A R T

to look “fierce” while dishing out what some people call tough love and others call sadistic humiliation. Reality television has seldom been as floridly dramatic as *ANTM*. “You can’t stop watching it,” says one young woman I know who admits she is hooked. “The show is like emotional crack.”

Amid the tears and backstabbing, Barker lends *ANTM* what every reality-TV show needs: a dose of reality. Says Banks, “Nigel is fantastic on *America’s Next Top Model* because he is able to draw on his experiences as a fashion photographer to be both informative and entertaining. It doesn’t hurt that he is breathtakingly gorgeous. Our audience has a huge crush on him.”

When Barker photographs the girls on *ANTM*, you see a professional at work. “All the fashion-shoot ideas are pulled from shoots that either Tyra or I have actually been through, if reincarnated in a slightly more dramatic manner,” he says. The contestants on the show may never have real careers—that, indeed, is one of the criticisms directed at *ANTM* by fashion pros—but Barker does.

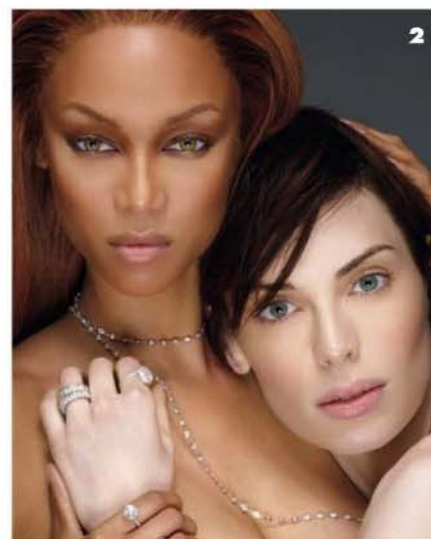
The problem for Barker is the way reality television transforms reality into something that doesn’t feel quite real—what Stephen Colbert calls “truthiness,” as opposed to simply the truth.

On the other hand, television has given Barker something of value. It has made him the best-known photographer on the planet.

Barker himself does not make that claim. I heard it from another photographer, Russell James, who told me last year that he heard it from someone at International Creative Management, the Hollywood talent agency. At the time, ICM was developing a reality-television show called *The Shot*, in which a group of young fashion photographers would compete for fame and magazine assignments. Barker, already established on TV, was producing, and James was to be the on-air talent.

According to James, the show, which ended up airing on VH1, was greenlighted in part because of Barker’s name recognition. The program’s developers concluded from survey results that Barker was in fact more widely

THE PROBLEM
FOR BARKER
IS THE WAY THAT
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QUITE REAL.



1. Barker photographed model Chris Wheelen with an imposing white python for *ReFresh* magazine.

2. Tyra Banks, the fierce host of *America’s Next Top Model*, with contestant Yoanna House. Barker shot the pair after House was named winner of *ANTM* Season Two.

3. A Barker shot of model Tori Praver.

4. In February Barker traveled to Canada on behalf of the Humane Society of the United States to document the “harvesting” of baby seals for their white fur. He took along assistants and enough lighting gear to produce beauty shots.



© NIGEL BARKER (3)

COURTESY NIGEL BARKER

News Flash....**Government Gets Something Right****Super Light Titanium Timepiece Loses Only One Second Every 20 Million Years.**

BOULDER, Colorado The U.S. government has engineered the most ingenious, most accurate clock in the world: the F-1 U.S. Atomic Clock in Boulder, Colorado. Our extraordinary new Stauer Titanium Atomic Watch utilizes the transmissions directly from that remarkable cesium fission atomic clock to report the most precise time. This scientifically advanced timepiece will gain or lose only one second over a 20 million-year period. It is that accurate! This perfectly tuned technological invention with the super light strength of titanium is now available for UNDER \$200.

Super Light Titanium has two big advantages over steel. One is corrosion resistance and the other is that titanium has the highest strength-to-weight ratio of any metal, which means that titanium is approximately 45% lighter than steel. But every other titanium watch that we can find is

priced at over \$400, and none of those are nearly as accurate as our atomic movement. Stauer has decided to bring these resources together in a timepiece that has the most accurate movement available today. You'll never have to set this watch. Just push one of the buttons and you are synchronized with the atomic clock in Colorado, and the hands of the watch move to the exact time position. The sleek black textured dial has luminous hands and markers plus the timepiece is water resistant to 3 ATM.

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LIKE OTHER PHOTOGRAPHERS WHO STARTED AS MODELS, BARKER LEARNED BY WATCHING THE PROS AT WORK.

known by the public than Annie Leibovitz, Richard Avedon, or any other photographer living or dead.

I have not seen the survey, so I can't vouch for the findings. But I have informally quizzed a lot of people around my office, and I can tell you that our college and high school interns know who Nigel Barker is, as do most of the women and many of the men who work up and down our hallway. Irving Penn? Not so much.

"The fashion industry is a fickle one, and I knew I ran the risk of alienating the fashion royalty by working on a reality program," says Barker. "But that weighed against the opportunity of becoming a household name—it was a no-brainer."

We are sitting on a roughed-up couch in Barker's studio just across the street from the new Apple store in New York's Meatpacking District. It's not an especially big or

1. Barker's shot of an Argentinian model for a feature called "Wet Story" in *ReFresh* magazine.

2. A Barker photo for a swimsuit story in *Cover* magazine. "When you shoot from too far away, the photo becomes more about grandeur and less about fashion," he says.

3. Barker in action in Hong Kong, shooting an advertising assignment for Henderson Land, a land development company.

elaborate space—3,000 square feet, with a roll of seamless hanging at one side, a rack of clothes standing nearby, and two assistants working at computers next to the windows.

Barker's wife, Cristen, is also paying a visit. (The couple has a two-and-a-half-year-old son, Jack.) Barker met his future bride in the mid-1990s, when both modeled for the Q agency, and they make an exceptionally handsome couple in pictures that often turn up these days in celebrity gossip pages.

Before Barker moved into the studio in 1999, back when the Meatpacking District was still about packing meat, the building he's in housed butchers by day ("It took years for the smell of rotting meat to go away," he says) and transvestite hookers by night. Now he shoots there for magazines like *GQ*, *Interview*, and *Paper* and advertising clients like Sean John and (continued on page 84)



© NIGEL BARKER (2)

BARKER ON ESSENTIALS

"The photography industry will suck you in, and you'll want every little gizmo, and I had to teach myself that what matters isn't the cameras you have but **your ability to use what you have.** Trust me, you can take great pictures with a pinhole camera or a point-and-shoot with a built-in flash. Terry Richardson does it, and of course he makes a fortune at it. You might not like his pictures, but some people think he's great, and so does he."

COURTESY NIGEL BARKER



BARKER ON PERSPECTIVE

"I learned to shoot in very small spaces, right on top of my subjects. I think that's important, especially when you're doing portraiture, because those **images work when they're really intimate.** When you're shooting from too far away, you can lose touch, and the photo becomes more about grandeur. That steps away from the essence of portraiture or fashion and becomes more about creating a beautiful picture. Most models like an intimate connection."

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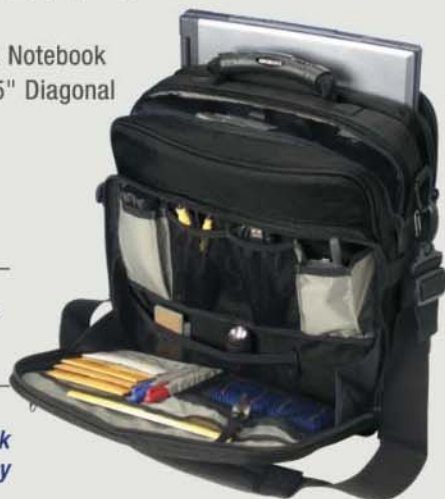
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TIP OF THE WEEK PopPhoto
(An exclusive for our newsletter subscribers!)

Keep Your Summer Skies Blue:

Summer officially arrived on Saturday! However, there is one thing that your summer photos may lack: a true-to-color blue sky. If you've ever had this problem, you'll be surprised by how simple it is to fix. Using a polarizing filter allows you to capture those saturated and bright blue skies that you desire. To preview the affects, just slip on your polarizing sunglasses, or if you're in a real pinch and don't have a polarizing filter, put them in front of your lens.

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From Sound & Vision magazine

Exclusive First Look: Kaleidescape 1080p Player
Kaleidescape's new 1080p Player (aka, the KPlayer-6000) delivers all the goods of its predecessors, plus 1080p upscaling and more. (WEB ONLY)

A Conversation with Stacy Pearsall
The first woman to win Military Photographer of the Year twice talks about the military's top-notch photographic training.

Not Your Typical Concert Shots
A Q&A with photographer James Mollison about his new collection of concert portraits.

Photographic Bootcamp
The Department of Defense's annual photo workshop draws top instructors from the civilian world.

Canon EF 28-135mm f/3.5-5.6 IS USM lens (User Review)
A PopPhoto.com reader from West Frankfort, IL reviews the Canon EF 28-135mm f/3.5-5.6 IS USM lens:

I bought this lens a couple of years ago when the price was higher than it is today. It does everything you would ask it to do. I don't agree that the images taken with this lens are soft. I teach at a local college and have recommended this lens to my Canon students and all are very happy with its performance. This lens usually stays on one 20D and I switch lenses on my other 20D as required. As an overall lens this can't be beat.

What's Hot: Autofocus is quick to respond.

What's Not: I haven't been able to find anything negative.

Read the complete review [here](#).

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PORTFOLIO



SEPTEMBER /
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THE
BEST
FASHION
PAGES

OF
THE
YEAR



Magazine:	<i>Vogue Paris</i>
Issue:	April 2008
Story:	"Simplement Couture"
Photography:	Hedi Slimane
Styling:	Emmanuelle Alt

Why We Love It: Designer Hedi Slimane is best known for his work with the Dior Homme collection. He left Dior last year to protect his creative freedom, which thankfully has also given him time to pursue his photography. (His photo blog is at HediSlimane.com/diary.) In this story Slimane captures the rich elegance of haute couture by ignoring color and focusing instead on texture. —DAVID SCHONAUER



ART, SEX, AND CLOTHES

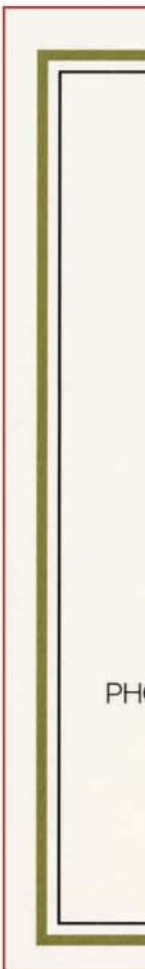
PORTFOLIO

THE IMPORTANCE OF FASHION

The images in this portfolio show the best fashion work published over the past year by magazines from around the globe. The lasting impact of the work goes well beyond fashion, however.

"Photographers who through the years thought they were performing a humble, necessary task of showing what clothes existed for the needs of a given moment ... were involved in a much grander scheme," wrote the great Condé Nast editorial director Alexander Liberman in the 1979 tome *Vogue Book of Fashion Photography*. "They have shown that there is a possibility of achieving beauty, happiness, and progress." Fashion imagery, at its best, merges art and psychology, enabling viewers to escape into a world of illusion while depicting the styles and symbols that define the real world we live in. It can be perplexing and ravishing; it can celebrate excess or the revulsion for excess; it can conform to culture or revolt against it.

These days, you can find fashion everywhere, from television to the Internet, but the primary medium of fashion remains the magazine, which allows editors, designers, stylists, models, and photographers to present couture fantasies in tableaux that can be studied and appreciated as art and commerce. *American Photo* asked 25 of these publications—mass-circulation glossies and smaller, niche journals alike—to submit what they considered their three best fashion stories from the past year. From those nominations we selected these 12 winners. In all the images, we can see a celebration of inventiveness, the most human of traits.





EVA MENDES
PHOTOGRAPHED BY STEVEN MEISEL



Magazine:	<i>Vogue Italia</i>
Issue:	May 2008
Story:	"Eva Mendes"
Photography:	Steven Meisel
Production:	Stardust Visions LA

Why We Love It: What's not to love? The very lovely Eva Mendes wearing a variety of corsets in retro-styled sets, shot by the always-provocative Steven Meisel, who seems here to be channeling the spirit of photographer Irving Klaw, the man who gave the world famed glamour model Bettie Page back in the 1950s. The blogosphere went crazy when this issue came out, mostly because Mendes, a serious film actress, exposes her breasts in a few of the shots and, in one, manages to suck her own toes. The apparent outrageousness is only skin-deep, however. What we really admire are the cinematic stylishness, the visual wit, and the wonderful seductiveness of the story. —D.S.







Magazine:	V
Issue:	March 2008
Story:	"Wildflowers"
Photography:	Nick Knight
Styling:	Jonathan Kaye

Why We Love It: Like spring, this spread from V magazine bursts with the promise of youth, energy, and color. Nick Knight shoots Kate Moss in spring frocks—here, a dress by Jil Sander—in a story titled "Wildflowers." By tilting the image horizontally, Knight makes Moss herself into the opening blossom. The picture is lovely and a little naughty, which, if you consider what actually happens out there in nature each spring, is entirely appropriate.—D.S.





Magazine:	<i>Theme</i>
Issue:	Winter 2007
Story:	"The Tropic of Imaginary Romance"
Photography:	Dietmar Busse
Styling:	Tomoko Yano, Antoine Ifergan, Sandrine van Slee

Why We Love It: These pictures present themselves as paintings first, and only with a double take reveal themselves as the beautifully lit, intricately planned fashion photographs that they are. With these careful black-and-white tableaux, Dietmar Busse dialogues with artists such as Henri Rousseau and Paul Gauguin, simultaneously high-lighting and subverting the colonial over-tones of their images. —MIKI JOHNSON



75

PORTFOLIO

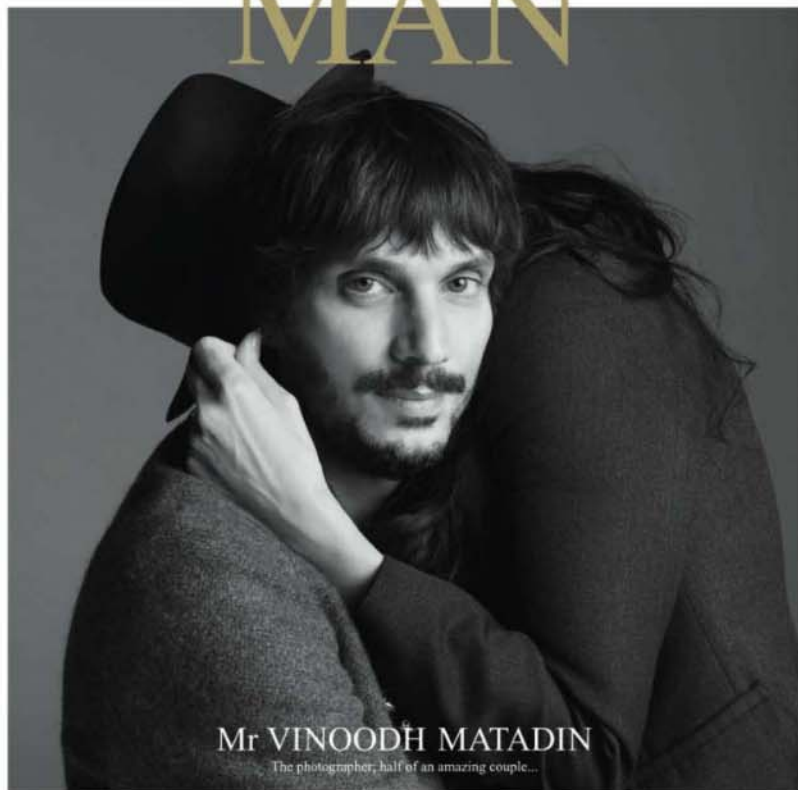


Magazine:	<i>Elle</i>
Issue:	November 2007
Story:	"Picture Perfect"
Photography:	Mattias Vriens
Styling:	John Ruidant, Maki Ryoke

Why We Love It: Who's in charge here? This *Elle* photo essay about fashion photography stars a model called Anne V. (center) as a

provocative photographer on location in New York City with her unidentified assistant (left)—but it's the faceless Susan Eldridge (right) who steals the show in a Sonia Rykiel fox-fur coat, boy shorts by Intimissimi for Victoria's Secret, and Dolce & Gabbana sandals. The fashion story's "screenplay," by Samuel François, blends heated action with film noir references and urban archetypes both old and new. Say, isn't our photographer holding a classic Nikon F 35mm SLR with a Photomic head and a motor drive? How quaint! We'd love to take a look at the contact sheets. —JACK CRAGER

FANTASTIC MAN



Mr VINOODH MATADIN

The photographer, half of an amazing couple...

THE GENTLEMEN'S STYLE JOURNAL ... ISSUE N° 6 ... AUTUMN AND WINTER 2007-2008
With ... Mr REM KOOLHAAS ... Mr PETER MURPHY ... Mr STEVE McQUEEN ...

Magazine:	<i>Fantastic Man</i>
Issue:	Autumn/Winter 2007–2008
Story:	"Mr. Vinoodh Matadin"
Photography:	Inez van Lamsweerde and Vinoodh Matadin
Styling:	Joe McKenna

Why We Love It: *Fantastic Man* focuses each issue on one great guy—not just a pretty boy but someone with style and substance. We love this issue on Vinoodh Matadin, one half of the never-what-you-expected photography couple that has rocked fashion for a decade. When your fashion shoot features photographers, it makes sense to let them make the images. These witty self-portraits, in which van Lamsweerde drapes on Matadin like clothing, are among the best of, and by, the duo. —M.J.

P O R T F O L I O



Magazine:	<i>Noi.se</i>
Issue:	May 2007
Story:	"Miss Demeanors"
Photography:	Todd Crawford
Styling:	Shala Rothenberg

Why We Love It: This *Noi.se* cover is a perfect example of something we noticed creeping into many of the fashion images we looked at: a fine-art sensibility. The five images in this shoot are all portraits like this, creating five characters from this one striking face rather than attempting to tell a story with the clothes. In fact the clothes become somewhat secondary to the makeup and hair styling, which reference mod sensibilities but push it forward into something almost futuristic. —M.J.



Magazine:	<i>Vogue Paris</i>
Issue:	May 2008
Story:	"Sunset Boulevard"
Photography:	Terry Richardson
Styling:	Carine Roitfeld

Why We Love It: The brilliant editor of *Vogue Paris*, Carine Roitfeld, joins with the notorious American photographer Terry Richardson to tell a Hollywood story of "splendor and decadence," of "success and excess." No dirt is swept under the red carpet: Richardson puts it all out in the open—the fragile psyche of the star, the drugs, the allure of damaged beauty—with a surrealist nod to Guy Bourdin. —D.S.



SUNSET BOULEVARD

Splendeur et *décadence*
d'une blonde incandescente...
Brûlée par le SUCCÈS et
les *excès* de tapis rouge :
victime consentante d'un
star system prêt à *exploser*
parfois, elle entend coûte
que coûte maintenir
apparences et apparat.

Photographie TERRY RICHARDSON, Rédaction CARINE ROITFELD

Photographie TERRY RICHARDSON, Rédaction CARINE ROITFELD



Magazine:	<i>Harper's Bazaar</i>
Issue:	September 2007
Story:	"Marc on Top"
Photography:	Jean-Paul Goude
Styling:	Katie Grand

Why We Love It: It's not every day that a guy in a tutu and tennies gets to play the heavy. Here Jean-Paul Goude mixes genders, costumes, and narratives while paying homage to his own iconic 1978 shot of Grace Jones. Recounting the phoenix-like makeover of super-designer Marc Jacobs after rehab, this *Harper's Bazaar* story plays off Jacobs's friendly ties with supermodel Naomi Campbell. Oh, and it showcases Jacobs's fall 2007 collection for Louis Vuitton. The fashion icons show they've survived with taut muscles, and humor, intact. —J.C.









Magazine:	W
Issue:	April 2008
Story:	"Bag Lady"
Photography:	Paolo Roversi
Styling:	Alex White

Why We Love It: With typical artfulness, Paolo Roversi blurs more than just images in this dream-

scape of "glamorous evening looks, big jewels, and voluminous hair." Roversi's lyrical long exposures set the mood. With makeup and styling that look both retro and post-new wave, our heroine makes a shabby-chic mélange of a Nina Ricci polyester gown, a Preen nylon lace body suit, necklaces and bracelets by David Yurman, and Louis Vuitton gloves. She's dressed to thrill but is otherworldly—illusive, seductive, and melancholy all at once. —J.C.



Magazine:	A4
Issue:	Feb 2008
Story:	"Girls"
Photography:	Maciek Kobielski
Styling:	Maagnus Berger

Why We Love It: What struck us immediately about Maciek Kobielski's simple but beautiful images for A4 were the tongue-in-cheek references to other photographers. In this shot, a classic *Vogue Italia* becomes the model's shirt, her face mirrored by those on the cover. In another, a woman nuzzles up to a photobook by Helmut Newton, the flat flash of the image playing off the high-contrast black-and-white.—M.J.



Magazine:	W
Issue:	August 2007
Story:	"American Idols"
Photography:	Steven Klein
Styling:	Camilla Nickerson

Why We Love It: Who can resist a bedroom moment with Britain's most glamorous power couple? It's a comment on Victoria and David Beckham's nomadic lifestyles—her travels as singer Posh Spice and perpetual celeb, his as the great fiscal hope for the Los Angeles Galaxy—that the setting in this shot is an American hotel room. With models like these, who needs props anyway? Or clothing? (For the record, her lingerie is by Agent Provocateur and his briefs are from Dolce & Gabbana.) Model instructions: Act naturally and think about home.—J.C.







Barker
on the red
carpet.

(continued from page 64) Beefeater gin.

The day before my visit, Barker, who turned 36 last April, signed on for five more seasons of *America's Next Top Model*, which means he will be on the air at least through 2011. When he first joined the series in its second season, the show was seen on a small network only in the United States. It now airs on the CW network, as well as in 123 countries, with a total audience of something like 100 million. His visibility on TV over the past few years has allowed him to recalculate his ambitions, at least to some extent. He's been taking time away from the commercial world to do work for nonprofit organizations like the Humane Society of the United States, for which he documented the annual seal hunt in Canada last spring. For another group, he flew to Haiti to photograph the wretched living conditions there. You can see that work

STATE OF THE ART

NIGEL BARKER

on the blog he writes (go to studionb.com). Barker understands the power photography has to focus attention on big issues, and he understands the power of celebrity to focus attention on photography. It's an elegant structure for a modern multimedia career.

"People love to classify you: 'What do you do? What kind of photography do you do?' They will probably always be like that," says Barker, who seems determined not to care.

For a long time Barker was classified within the fashion world as a modeling-agency test photographer, the guy who shoots the pictures of young models that agencies use for promotion. It was a natural avenue for his career, since he started as a model. The son of an English financial consultant, he was a student at the coed Bryanston boarding school, studying science with the idea of becoming a doctor, when he took elective courses on photography and fashion design that intrigued him. When he was 18, his mother, a former Miss Sri Lanka, entered him in a model-search show on BBC One called *The Clothes Show*. He didn't win, but the show launched his modeling career. "I decided not to go to medical school," he says. "I wanted to stay in this weird fashion world I love, where I could

work with creative people who wouldn't tell me how to do things."

Throughout his modeling career, Barker says, he almost always had a camera at his side. Like other photographers who started their careers as models—Ellen von Unwerth, Sarah Moon, and Lee Miller, to name a few—Barker learned to shoot on set, by watching pros at work. "People often ask me if I ever assisted anyone, and I say no. But I did get to work with an incredible number of photographers as a model," he says. He learned different lessons from each: From Bruce Weber, it was the speed at which he worked; from Arthur Elgort, the charming way he handled people; from Steven Meisel, the idea of art-directing an image.

Barker began taking pictures of his fellow models for their portfolios, and that eventually led to work taking test photos for model agencies. In 2000 he shot a well-received portfolio of the male division of the Click agency—the men were all painted silver in an over-the-top neo-1980s motif—that got him some attention. Eventually he began shooting for magazines like *Paper*, which helped build his portfolio but not his bank account.

In the early years he was, he says, "very, very broke, and learning that photography is an expensive business." He and Cristen were in a 400-square-foot apartment on Thompson Street in Greenwich Village, which doubled as a studio.

"We put all the furniture on one side and would set up a cyclorama on the other," he says. "We'd get simple lights and trick them out, tried backlighting, underlighting, everything. I learned so much, the hard way. The thing is, you get so used to working that way and you learn to master shooting in that small space so that when you finally get to shoot in a real studio with 4,000 square feet you find yourself in the corner, piled up against the wall, shooting like that because that's what you're comfortable doing."

These days, in a larger space, and with the fame that comes from appearing on TV, Barker can afford to think bigger. As a photographer, his style is still developing; there is no signature Nigel Barker photo. But there is Nigel Barker, who really is a photographer. The intriguing aspect of his career at this point is not where photography can take Nigel Barker, but where he can take photography. Bigger than Avedon? More famous than Annie? "If you believe in yourself, people will give you shows in galleries and do those wonderful things," he muses. "Who says who is great, except the test of time, and who's the jury? Ultimately, if you get people talking about you, then you've done something." ■

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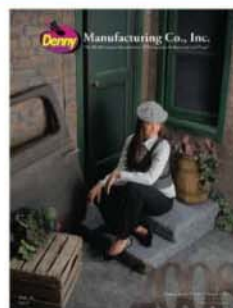
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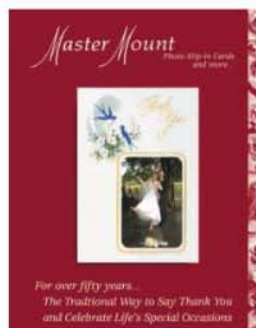
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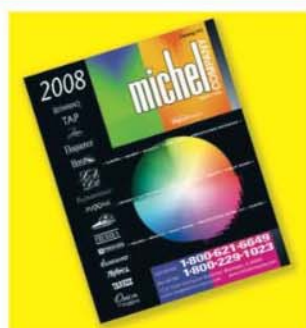
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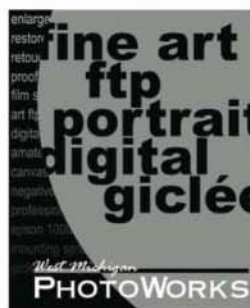
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ONE THOUSAND WORDS...



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1000

They are the moments that have impacted our lives... the indelible images that become etched into society's collective mind. In the relatively short time that man has used the power of photography to educate, inspire, document and shape modern culture, Nikon cameras have captured some of the most powerful and poignant moments ever witnessed. Evoking emotion and provoking thought, long after first view – a powerful photograph can render a poet's adjectives pallid; here then is such an image, "a picture is worth a thousand words..."

"I'm a sports photographer, but my mission is to transcend the genre, to create sports images that are art. It goes beyond style—it's all about using light, color, framing, and timing to capture the moment."—Robert Beck

Robert Beck has been a staff photographer for *Sports Illustrated* (SI) for over a decade, but he earned his stripes the hard way, and his path to that prized position was anything but straightforward. "Back in the '70s I entered the University of California at Irvine as a

baseball playing studio art major," Beck recalls. "Five years later I was a surfer with a BA in History. While teaching in L.A., I dabbled in surfing photography on weekends, refining my skills, and eventually landing a staff position at *Surfer Magazine* in 1982. Soon afterwards, I gave up teaching and traveled the world in search of the perfect surfing shot—Brazil, Peru, Mozambique, Australia, Mexico, and of course Hawaii. By the late '80s, surfing fever was declining, so I hooked up with Focus West, a small stock agency that gave me

ROBERT BECK



© Madigan Stetly

access to college and pro sports. I earned my keep shooting football, hockey, basketball, and baseball at stadiums all over America."

In 1986 Beck packed his Nikons and flew to Hawaii to cover the Ironman Triathlon. When he checked in, he found, to his amazement, that *Sports Illustrated* had "hired" him to shoot the race. His ability to deliver outstanding images under pressure was rewarded when one of his Ironman pictures ran as a double-page feature and eventually became one of *Life Magazine's* Pictures of the Decade. By 1988 Beck was a regular at North American hockey arenas shooting as a freelancer for *SI*. He covered numerous Stanley Cup playoffs and documented Wayne Gretzky's memorable assault on the NHL scoring record. He has also shot more golf tournaments—160 and counting—than any other photographer in the history of the magazine. Ultimately, Beck's consistent excellence earned him a plum assignment—covering the 1996 Summer Olympics in Atlanta. Following the Olympics, in 1998, he became a *Sports Illustrated* staffer.

In a way, the spectacular surfing image showcased here brings together all the essential elements in Beck's narrative—his background and talent as an artist, his acute sense of timing honed as a veteran sports shooter, and his instincts and experience as a longtime surfing enthusiast. "I was in Hawaii covering a PGA Golf Tournament for *SI*," says Beck, "and I arranged for a side trip to Waimea Bay on Oahu's North Shore to shoot some personal surfing pictures. The waves at 300-400 yards out are huge, and that's where you'll find the sane surfboarders. The waves re-form as they get closer to land, resulting in a monster break about 25 yards from shore. That's where a handful of reckless young body boarders show off their stuff. They get pounded mercilessly and the water is only about 3 feet deep at this point, so you have to have a few screws loose to try this. However, it's a thrilling spectacle, and when you shoot it off to the side from the nearby Kam Highway, you're looking right into the barrel of the wave. That's why this picture is so compelling. The almost surreal quality of the early morning light, and the subtle color gradations in the water certainly enhance the dynamism of the shot, but the extraordinary imaging performance of the Nikon D3 and 400mm f/2.8 NIKKOR lens is what really made it possible. I took the picture handheld at 1/2000 sec and f/4."

"I've been shooting with Nikons since 1985," notes Beck—"the 35mm F3 and FE-2, later the digital D2X. In the interim I've tried other brands, but I always come back to Nikon because of the ergonomics and the unmatched quality of the glass. When the Nikon D3 and D300 came out, that clinched it for me. The D3 is the best camera I've ever used—it fits my hands perfectly, has all the controls in exactly the right places, and I can shoot at ISO 3200 without any digital grain or reduction in image quality. Both cameras provide superb performance at high ISOs and I use the D300 when I want to carry a smaller, lighter camera or have to shoot with a remote setup in restricted spaces."

"Unlike some other photographers, I'm out there on the edge," asserts Beck. "I always shoot at the widest apertures—the limited depth of field lets me accentuate the main subject by throwing the background out of focus. This technique demands the highest performance from the camera's auto-focus system and that's where the D3 and D300 really shine. Without a doubt Nikon has the best lenses in terms of contrast, color, and sharpness. No other lenses can deliver the same richness and true-to-life rendition. My two favorite Nikon telephotos are the new 400mm f/2.8 NIKKOR I used for the surfing shot and the 70-200mm f/2.8 Zoom NIKKOR—I call it 'the magic lens' for its framing flexibility and superb image quality. On the wide-angle side I favor the incredibly sharp 14-24mm f/2.8 Zoom NIKKOR for general shooting, and the crisp 16mm f/2.8 Fish-Eye NIKKOR on the D3 when I need the ultimate coverage or a creative perspective."

"Ergonomics, balance, and solidity really are a big deal when you're shooting all day long, and the D3 is unsurpassed. Its menu options are phenomenal—very accessible and comprehensive. The ability to set AF tracking speeds and AF patterns is crucial for me because some sports require different combinations to get consistently good pictures. Best of all, you can tailor the D3 to your own style or subject by inputting a whole group of options as your one-button custom setting—a big benefit."

"This surfing shot also says a lot about the dependability of the Nikon D3," concludes Beck, "because it was taken in high winds with lots of sand and ocean spray. I don't deliberately get cameras wet, beat on them, or drag them through the dust, but I know I can rely on my rugged D3 and D300 to deliver under adverse conditions. Ultimately I strive to create sports images that are unique and compelling, pictures that capture the moment. I love to look at great pictures, but it's even more fun if they're yours!"



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